MANUAL

DE

SHURIKENJUTSU

Nota: también me he tomado el atrevimiento de colocar material adicional que puede resultarte útil si te interesan las artes de combate.

Nota del traductor: antes de empezar, recuerda que este material fue traducido con DeepL por lo que puede contener traducciones incorrecta o imprecisas. Aunque es muy probable que el **99% de la traducción es correcta** no te salvarás de tener que saber algo de inglés para sortear algunos obstáculos y resolver algunos errores e impresiciones que presenta la traducción. Un ejemplo que he notado sobre **impresiciones** es la traducción de “blade” como “espada” cuando lo correcto era traducirlo como “hoja”, “hoja afilada”, “cuchilla” o simplemente como “shuriken”. En cuanto a **errores**, he notado que parece repetir algunos fragmentos de texto y parece omitir algunos otros. Habiendo dicho eso, no he notado más problemas o al menos no los recuerdo.

Japanese Throwing Weapons

Mastering Shuriken Throwing Techniques

with the Foreword by Yasuyuki Otsuka

Armas arrojadizas japonesas

Dominar las técnicas de lanzamiento de shuriken

con prólogo de Yasuyuki Otsuka

Mastering Shuriken Throwing Techniques

DANIEL FLETCHER
Foreword by Yasuyuki Otsuka

TUTTLE Publishing
Tokyo. Rutland, Vermont. Singapore

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Foreword

Prólogo

In this book, you will be receiving valuable instructions on the Japanese martial art of shuriken-jutsu. The author, Danny Fletcher, is my student and has studied shuriken-jutsu directly under me in Japan. I have been teaching and guiding students of shuriken-jutsu for about 25 years. It was fortunate for him that I had a web site for the Meifu-Shinkage Ryu since 1999. In May 2004, he sent me an e-mail and came to Tokyo from Funabashi to meet me. Danny said to me that he had lived in Japan several years, and was study - ing another martial art already. In addition to his learning other martial arts, he was hoping to master Japanese shuriken-jutsu. So, I explained to him about Meifu Shinkage Ryu shuriken-jutsu. In addition to speaking with him, I

demonstrated our shuriken-jutsu methods. It seemed that my demonstration impressed him, because that same day he be came one of my students. After entering Meifu Shinkage Ryu, he trained diligently at every class. To my surprise, he was very familiar with Japanese martial arts. He has con siderable knowledge about ken-jutsu, ju-jutsu, and other arts. He said he was really surprised to see someone throw a shuriken at such long distances or throw them so fast.
Even here in Japan, there are very few people who have knowledge of shuriken-jutsu. In Japan, the birthplace of shuriken-jutsu, there are few teachers of shuriken-jutsu who can teach their students properly. There are probably fewer than fi ve such men.

En este libro, recibirás valiosas instrucciones sobre el arte marcial japonés del shuriken-jutsu. El autor, Danny Fletcher, es mi alumno y
ha estudiado shuriken-jutsu directamente conmigo en Japón. Llevo
y guiando a alumnos de shuriken-jutsu durante unos 25 años. Fue una suerte que tuviera un sitio web para el Meifu-Shinkage Ryu desde 1999. En mayo 2004, me envió un correo electrónico y vino a Tokio desde Funabashi para reunirse conmigo. Danny me dijo que había vivido en Japón varios años y que ya estaba estudiando otro arte marcial. Además de aprender otras artes marciales,
esperaba dominar el shuriken-jutsu japonés. Así que le expliqué
sobre el shuriken-jutsu de Meifu Shinkage Ryu. Además de hablar con él, le mostré nuestros métodos de shuriken-jutsu. Parece que mi demostración le impresionó, porque ese mismo día se convirtió en uno de mis alumnos. Después de entrar en Meifu Shinkage Ryu, entrenó diligentemente en todas las clases. Para mi sorpresa, estaba muy familiarizado con las artes marciales japonesas. Tiene un conocimiento considerable sobre ken-jutsu, ju-jutsu y otras artes. Dijo que le sorprendió mucho ver a alguien lanzar un shuriken a tan larga distancia o lanzarlos tan rápido.
Incluso aquí en Japón, hay muy pocas personas que tengan conocimientos de shuriken-jutsu. En Japón, la cuna del shuriken-jutsu, hay pocos maestros de shuriken-jutsu que puedan enseñar adecuadamente a sus alumnos. probablemente menos de cinco hombres así.

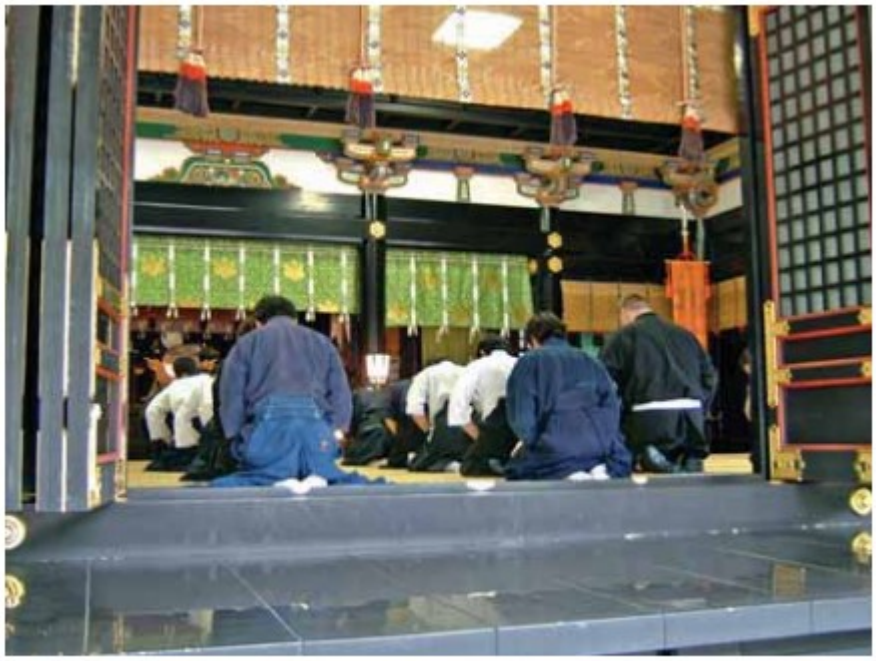
My teacher, Mr. Chikatoshi Someya, was the founder of the Meifu Shinkage Ryu. Someya Sensei was a master of Katori Shinto Ryu. Katori Shinto Ryu is a classical Japanese martial art (Ko-budo). After studying for many years, he established his own school that teaches shuriken-jutsu. This was in the 1960’s and he named his school the Meifu Shinkage Ryu. (MSR) He wrote a book about his studies of shuriken-jutsu, and opened a dojo to the public. It was a revolutionary event in Japanese antique budo (martial arts). Classical martial artists don’t usually offer to teach their techniques to the public, especially shuriken-jutsu, which was considered a secret weapon for hundreds of years. So, there is very little research material about shuriken-jutsu in Japan. This is also the reason why there are so very few shuriken-jutsu teachers. Someya Sensei was very disappointed with those circumstances. He was afraid that the art of shuriken-jutsu might die and become a forgotten part of Japanese history. Therefore, he taught the previously secret shuriken-jutsu to the public.
I joined his shuriken school in 1984 after reading his book. After joining

the Meifu Shinkage Ryu, I practiced earnestly and became a master after ten years. To my regret, Someya Sensei passed away in 1999, but I was appointed his successor during his lifetime. I succeeded my teacher's instruction, and decided to continue to pursue his dream of preserving this art. I set up my web site on the Internet and began sending information about shuriken-jutsu to not only Japan, but also the world. In 2004, I published a book and a DVD. As time went on, my efforts began to pay off, there were many people sending me e-mails from a dozen different countries. Some of them visited me and became my students. Danny Fletcher was one of them. Danny is a very large man from a Japanese point of view. When I compared the size of my hands with his, I suggested that he use an extra-long shuriken. He is large, but the principles of shuriken-jutsu don't change. I treated him the same way as any Japanese student except for the size of his shuriken. Now, he uses regular-sized shuriken.

Mi maestro, el Sr. Chikatoshi Someya, fue el fundador del Meifu Shinkage Ryu. Someya Sensei era un maestro de Katori Shinto Ryu. Katori Shinto Ryu es un arte marcial clásico japonés (Ko-budo). Después de estudiar durante muchos años, fundó su propia escuela para enseñar shuriken-jutsu. Esto Fue en la década de 1960 y llamó a su escuela Meifu Shinkage Ryu. (MSR) Escribió un libro sobre sus estudios de shuriken-jutsu y abrió un dojo al público. Fue un acontecimiento revolucionario en el antiguo budo japonés (artes marciales). Los artistas marciales clásicos no suelen ofrecer enseñar sus técnicas al público, especialmente el shuriken-jutsu, que se consideraba un arma secreta durante cientos de años. Por lo tanto, hay muy poco material de investigación sobre el shuriken-jutsu en Japón. Esta es también la razón por la que hay tan pocos maestros de shuriken-jutsu. El maestro Someya estaba muy decepcionado con esas circunstancias. Temía que el arte del shuriken-jutsu pudiera desaparecer y convertirse en una parte olvidada de la historia japonesa. Por lo tanto, enseñó al público el shuriken-jutsu, que antes era secreto.
Me uní a su escuela de shuriken en 1984 después de leer su libro. Después de unirme al Meifu Shinkage Ryu, practiqué con ahínco y me convertí en maestro después de diez años. Lamentablemente, Someya Sensei falleció en 1999, pero yo fui nombrado su sucesor durante su vida. Seguí las instrucciones de mi maestro y decidí continuar persiguiendo su sueño de preservar este arte.
Creé mi sitio web en Internet y comencé a enviar información sobre shuriken-jutsu no solo a Japón, sino también al resto del mundo. En 2004, publiqué un libro y un DVD. Con el paso del tiempo, mis esfuerzos comenzaron a dar sus frutos, y muchas personas que me enviaban correos electrónicos desde una docena de países diferentes. Algunos de ellos me visitaron y se convirtieron en mis alumnos. Danny Fletcher fue uno de ellos. Danny es un hombre muy grande desde el punto de vista japonés. Cuando comparé el tamaño de mis manos con las suyas, le sugerí que utilizara un shuriken extralargo shuriken extralargo. Es grande, pero los principios del shuriken-jutsu no cambian. Lo traté de la misma manera que a cualquier estudiante japonés, excepto por el tamaño de sus shuriken. Ahora utiliza shuriken de tamaño normal.

Of course, our linguistic differences sometimes caused a little diffi culty in teaching, but it was not a big problem for us. Shuriken-jutsu can't be

ex plained just in words. If you learn old Japanese martial arts, you must observe your teacher's movement.
Danny observed my shuriken-jutsu very carefully and understood the meaning. After about three years of training with me, he acquired his sho-dan (black belt). He understands the essence of shuriken-jutsu. Now, he is back in his home in Texas, and has completed this book. This is the result of Danny's hard training in Japan. Anyone who has an interest in the ancient Japanese martial arts should read this book.
There is something important I want to share with you. My teacher, Someya Sensei, gave this to me. All students of the Meifu Shinkage Ryu should understand this admonition:



Meifu Shinkage Ryu at Katori Shrine in Japan

[Meifu Shinkage Ryu at Katori Shrine in Japan]
[Meifu Shinkage Ryu en el santuario Katori, en Japón]

Por supuesto, nuestras diferencias lingüísticas a veces causaban algunas dificultades en la enseñanza, pero no fue un gran problema para nosotros. El shuriken-jutsu no se puede explicarse solo con palabras. Si aprendes antiguas artes marciales japonesas, debes observar los movimientos de tu maestro.
Danny observó mi shuriken-jutsu con mucha atención y entendió el significado. Después de unos tres años de entrenamiento conmigo, obtuvo su sho-dan (cinturón negro). Él comprende la esencia del shuriken-jutsu. Ahora ha regresado en su casa de Texas y ha terminado este libro. Este es el resultado del el duro entrenamiento de Danny en Japón. Cualquiera que tenga interés en las antiguas artes marciales japonesas antiguas debería leer este libro.
Hay algo importante que quiero compartir con ustedes. Mi maestro, Someya Sensei, me dio esto. Todos los alumnos del Meifu Shinkage Ryu deben comprender esta advertencia:

You must not become attached to the idea of piercing the target.
If you do, you may desire more targets to pierce.
The heart that desires a target is the same as the heart that desires an enemy.

Desiring an enemy is foolishness.
Foolishness is the darkness of your heart.
If you live sincerely, your heart will hold no shadows.
If your heart and deeds are pure, then you will never encounter an enemy.
Then, time and distance are transcended and you will defeat any enemy.
This is “Shin-da.” (Truly pierced.)

No deben apegarse a la idea de perforar el objetivo.
Si lo hacéis, es posible que deseéis atravesar más objetivos.
El corazón que desea un objetivo es el mismo que el corazón que desea un enemigo.
Desear un enemigo es una tontería.
La tontería es la oscuridad de tu corazón.
Si vives con sinceridad, tu corazón no tendrá sombras.
Si tu corazón y tus actos son puros, nunca encontrarás un enemigo.
Entonces, el tiempo y la distancia se trascenderán y derrotarás a cualquier enemigo.
Esto es «Shin-da» (verdaderamente traspasado).

Yasuyuki Otsuka.
Headmaster of Meifu Shinkage Ryu.
2011
(See page 115 for original Japanese text of this creed.)

Yasuyuki Otsuka.
Director de Meifu Shinkage Ryu.
2011
(Véase la página 115 para consultar el texto original en japonés de este credo).

Shuriken-jutsu

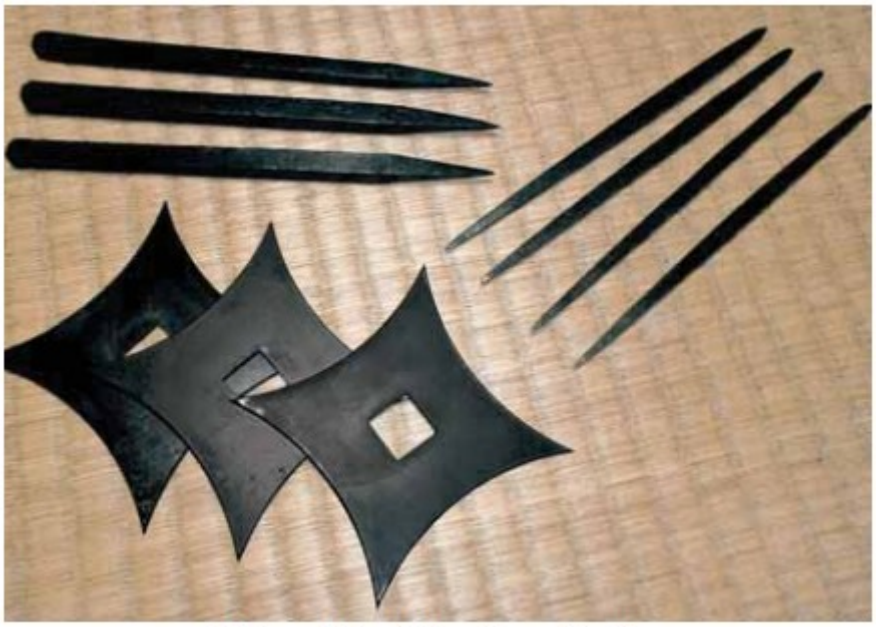
Shuriken-jutsu

For nearly a thousand years, there have been schools in Japan dedicated to the art of killing. The ancient schools of martial arts instructed students in every facet of survival in a hostile environment, including castle design, fi rst aid, stress management, and more. The martial arts we see so often these days bear only a vague resemblance to their true origins. There is nothing wrong with using parts of budo in order to teach virtues, morals and physical fi tness, but there are much more serious kinds of teachings that exist in

the ancient densho (written records) and kuden (personal transmissions)
of the original schools. Most people have no idea of the serious nature
of real budo. While it is perfectly understandable that your average parent
would not want his or her child actually learning how to kill, it must be
understood that these arts were not created for the purpose of entertainment or for sport or for self-improvement—they certainly were not intended
for children. The martial arts were intended to train soldiers in how to do
their jobs, just as modern militaries train their recruits in the use of the rifl e,
bayonet, and grenade. The purpose of this book is to introduce you to the
teachings of only one small piece of that life-and-death world of budo.
The word shuriken (shoo-ree-ken: The Japanese “r” sounds like a soft “d”)
is a Japanese term for small pieces of metal used as throwing weapons. They
appear quite often in fi lms and on TV, so it’s unlikely that anyone would not
recognize their basic form and function, even if it’s only at a superfi cial level.

Durante casi mil años, ha habido escuelas en Japón dedicadas al
el arte de matar. Las antiguas escuelas de artes marciales instruían a los alumnos en
todas las facetas de la supervivencia en un entorno hostil, incluyendo el diseño de castillos, primeros
primeros auxilios, gestión del estrés y mucho más. Las artes marciales que vemos tan a menudo hoy en día
tienen solo un vago parecido con sus verdaderos orígenes. No hay nada
de malo en utilizar partes del budo para enseñar virtudes, moral y aptitud física, pero existen tipos de enseñanzas mucho más serias en
los antiguos densho (registros escritos) y kuden (transmisiones personales)
de las escuelas originales. La mayoría de la gente no tiene ni idea de la naturaleza seria
del budo real. Si bien es perfectamente comprensible que un padre o madre normal
no quiera que su hijo aprenda realmente a matar, hay que
entender que estas artes no fueron creadas con fines de entretenimiento, deporte o superación personal; ciertamente no estaban destinadas
para los niños. Las artes marciales estaban destinadas a entrenar a los soldados en cómo hacer
su trabajo, al igual que los ejércitos modernos entrenan a sus reclutas en el uso del rifle
la bayoneta y la granada. El propósito de este libro es introducirte en las
enseñanzas de solo una pequeña parte de ese mundo de vida o muerte del budo.
La palabra shuriken (shu-ri-ken: la «r» japonesa suena como una «d» suave)
es un término japonés que designa pequeñas piezas de metal utilizadas como armas arrojadizas.
aparecen con bastante frecuencia en películas y en la televisión, por lo que es poco probable que alguien no
reconozca su forma y función básicas, aunque sea solo a un nivel superficial.

Shuriken-jutsu means “hand release blade techniques.” It entails using
shuriken in combat, primarily by throwing, but also by cutting or thrusting.
For a long time, the practice of throwing shuriken has been most commonly
associated with the ninja, but they were not the only users of these weapons.
In fact, every Japanese school of martial arts has had, at some point in its
history, at least one form of shuriken-jutsu in their teachings.
As a matter of fact, these weapons are not entirely unknown in the west.
During the First World War, similar weapons were used as “bomblets” drop -
ped by the hundreds from aircraft over enemy troops.



This is a selection of different types of shuriken.

[This is a selection of different types of shuriken.]
[Esta es una selección de diferentes tipos de shuriken].

Shuriken-jutsu significa «técnicas de lanzamiento de cuchillas con la mano». Implica el uso de shuriken en combate, principalmente lanzándolos, pero también cortando o apuñalando.
Durante mucho tiempo, la práctica de lanzar shuriken se ha asociado más comúnmente asociada con los ninjas, pero estos no eran los únicos usuarios de estas armas.
De hecho, todas las escuelas japonesas de artes marciales han tenido, en algún momento de su historia, al menos una forma de shuriken-jutsu en sus enseñanzas.
De hecho, estas armas no son del todo desconocidas en Occidente.
Durante la Primera Guerra Mundial, se utilizaron armas similares como «bombetas» lanzadas lanzadas por cientos desde aviones sobre las tropas enemigas.

In World War I the Germans used these air darts.

[In World War I the Germans used these air darts.]
[En la Primera Guerra Mundial, los alemanes utilizaron estos dardos aéreos].

It is thought that some of the earliest Japanese practices of shuriken-jutsu were examples of warriors throwing their short swords in battle. The samurai carried two or three swords: a long sword, a short sword and a dagger. The odds of striking a fatal blow against an armored opponent by throwing a short sword are very low. It was an unlikely maneuver, but not totally without merit, as practice in throwing the short sword became common. In some cases, even the long sword was thrown.

Se cree que algunas de las primeras prácticas japonesas de shuriken-jutsu fueron ejemplos de guerreros que lanzaban sus espadas cortas en la batalla. Los samuráis llevaban dos o tres espadas: una espada larga, una espada corta y una daga. Las probabilidades de asestar un golpe mortal a un oponente con armadura lanzando una espada corta son muy bajas. Era una maniobra poco probable, pero no totalmente carente de mérito, ya que la práctica de lanzar la espada corta se hizo común. En algunos casos, incluso se lanzaba la espada larga.

How a sword might be used as a throwing weapon.

[How a sword might be used as a throwing weapon.]
[Cómo se puede utilizar una espada como arma arrojadiza].

The shuriken was never a weapon of great strategic importance to an army on the battlefi eld. During the Warring States period (1450 to 1600 AD), as in many other countries, battles were fought by large, strategically directed formations of men using weapons of distance.
When thousands of men joined in combat, weapons of range made the strategic difference. Long-distance weapons (cannon, fi rearms and the bow) were the great killers in feudal Japan (along with deliberately set fi res).
Formations fi red on enemy formations; so combat was not typically manto-man. Cannons would start the battle and then muskets and bows were employed. The ability to kill at a distance is the secret to survival in war.

El shuriken nunca fue un arma de gran importancia estratégica para un ejército en el campo de batalla. Durante el período de los Reinos Combatientes (1450 a 1600 d. C.), al igual que en muchos otros países, las batallas eran libradas por grandes que utilizaban armas de distancia.
Cuando miles de hombres se unían en combate, las armas de largo alcance marcaban la la diferencia estratégica. Las armas de largo alcance (cañones, armas de fuego y arcos) eran las grandes causantes de muertes en el Japón feudal (junto con los incendios provocados deliberadamente).
Las formaciones disparaban contra las formaciones enemigas, por lo que el combate no solía ser cuerpo a cuerpo. Los cañones iniciaban la batalla y luego se empleaban mosquetes y arcos

empleaban. La capacidad de matar a distancia es el secreto para sobrevivir en la guerra.

Cavalry and long spear formations would move around and basically fi nish the battle. Some of those spears were as long as 18 feet. Even though the spear was a hand-held weapon, it still provided the advantage of killing at a distance.

For those who were lucky enough to carry them, the fi rearm was the undisputed supreme weapon. It had the range and power to kill that far exceeded the bow. The bow, however, was the main weapon before the arrival of fi rearms and continued to be used in great numbers even after the matchlock rifl e appeared in battle. Once the sides closed and the advantage of the gun or bow was lost, armies fought with long spears. However, if a soldier lost his spear, he was in trouble, now he no longer had the ability to strike from a distance.

There are many pole arms that provide some distance, but in facing a line of thousands of long spears, only another long spear will be of use. There is a point, however, where an enemy gets too close for even a spear to be useful. There are a number of situations where an enemy can reach you before you can reload your musket or nock another arrow. This distance is the traditional domain of the sword, but it is also the domain of the shuriken.

One could say the shuriken was of great importance to an individual soldier on the battlefi eld, especially if he were to fi nd himself on the losing side. Once the battle was clearly decided, the losers had three choices: be killed, be captured or escape. At this point, the possibility for close-quarters single combat was a distinct possibility. As the distance between combatants closed and their options ran out, the losing side had no choice but to resort to individual, last-ditch techniques. Such circumstances give rise to an artistic level of survival-inspired creativity. A soldier could fi nd many possible weapons in the litter of a fresh battlefi eld—weapons lying on the ground or protruding from bodies like broken spears, broken swords, discarded knives, thousands of broken arrows, and pieces of broken armor plate. This may be why Tatsumi Ryu shuriken bear a very strong resemblance to a traditional Japanese yari (spear head).

Las formaciones de caballería y lanzas largas se movían y básicamente acababan la batalla. Algunas de esas lanzas medían hasta 5,5 metros. Aunque la lanza era un arma de mano, seguía ofreciendo la ventaja de matar a a distancia.

Para aquellos que tenían la suerte de llevarla, el arma de fuego era el arma suprema indiscutible. Tenía un alcance y una potencia letal que superaban con creces a al del arco. Sin embargo, el arco era el arma principal antes de la llegada de las armas de fuego y siguió utilizándose en gran número incluso después de que el rifle de mecha apareciera en la batalla. Una vez que los bandos se acercaban y se perdía la ventaja del arma de fuego o del arco se perdía, los ejércitos luchaban con largas lanzas. Sin embargo, si un soldado perdía su lanza, estaba en problemas, ya no tenía la capacidad de golpear desde la distancia.

Hay muchas armas de asta que proporcionan cierta distancia, pero al enfrentarse a una línea de miles de lanzas largas, solo otra lanza larga será útil. Sin embargo, hay un punto, sin embargo, en el que un enemigo se acerca demasiado para que incluso una lanza sea útil. Hay una serie de situaciones en las que un enemigo puede alcanzarte antes de

puedes recargar tu mosquete o colocar otra flecha en el arco. Esta distancia es el dominio tradicional de la espada, pero también es el dominio del shuriken. Se podría decir que el shuriken era de gran importancia para un soldado en el campo de batalla, especialmente si se encontraba en el bando perdedor . Una vez que la batalla estaba claramente decidida, los perdedores tenían tres opciones: ser ser asesinados, ser capturados o escapar. En ese momento, la posibilidad de un combate cuerpo a cuerpo era una posibilidad clara. A medida que la distancia entre los combatientes se acortaba y sus opciones se agotaban, el bando perdedor no tenía más remedio que recurrir a técnicas individuales de última instancia. Tales circunstancias dan lugar a un nivel artístico de creatividad inspirada en la supervivencia. Un soldado podía encontrar muchas armas posibles entre los restos de un campo de batalla recién librado: armas tiradas en el suelo o que sobresalían de los cuerpos, como lanzas rotas, espadas rotas, , miles de flechas rotas y piezas de armaduras rotas. Esto puede ser la razón por la que los shuriken de Tatsumi Ryu se parecen mucho a una yari (punta de lanza) tradicional japonés.

Any of these battlefi eld remnants could be used as a buki (weapon) or as me-tsubushi (blinder/distraction). As a soldier on the losing side, all you had to do to survive was get off the fi eld of battle and run. Even if you did not manage to kill your attackers, a distraction, a chance to escape would be enough. The chances of survival are much greater for the man who decides to distract his enemy and escape than for the man who decides to engage in combat.

After the age of wars there came a time of peace known as the Edo period (1600 to 1868 AD). The Edo period is called a peaceful period because there were no more great battles and widespread warring, but that does not mean that individuals were no longer fi ghting and killing other individuals with regularity. Many of the existing schools of martial arts were founded during the early Edo period. Often these schools “tested” each other by dueling, sometimes to the death, for the honor of their school. The early Edo period also saw thousands and thousands of suddenly unemployed soldiers roaming the countryside who had no other means of making a living.

No longer were the fi ghting men confi ned to battlefi elds. During this time of “peace,” the potential for violence to individuals was possibly higher than during the age of wars. Crime was everywhere and there were few police offi cers. During the early Edo period, the Japanese people started to rebuild their country and grew wealthy, but violence and the fear of violence never left them. The practice of carrying (and using) concealed weapons became commonplace with men and women. There is a story from this period of the famous swordsman Musashi throwing his sword at an opponent. Musashi was losing a duel and was facing death. Were it not for shuriken-jutsu, the man reputed to be “the world’s greatest swordsman” would have been killed by a master of the kusarigama (chain and sickle). He was not the fi rst or last warrior to do this.

Even today, training in shuriken-jutsu is tied closely to the use of the sword. Shuriken are usually thrown before or during the drawing of the sword or they are thrown during a sword fi ght as a surprise attack. There are even some shuriken designed to be held between the hand and the sword

itself, making it easy to use both at the same time. Some martial arts schools consider the kozuka (by-knife) that is carried in the saya (scabbard) of the katana to be their only type of shuriken.

Tatsumi Ryu Shuriken

[Tatsumi Ryu Shuriken]
[Tatsumi Ryu Shuriken]

Cualquiera de estos restos del campo de batalla podía utilizarse como buki (arma) o como me-tsubushi (distracción). Como soldado del bando perdedor, lo único que podías hacer para sobrevivir era salir del campo de batalla y correr. Incluso si no lograr matar a tus atacantes, una distracción, una oportunidad para escapar, sería suficiente. Las posibilidades de supervivencia son mucho mayores para el hombre que decide distraer a su enemigo y escapar que para el hombre que decide enfrentarse en combate.

Tras la era de las guerras llegó un periodo de paz conocido como el periodo Edo (1600-1868 d. C.). El periodo Edo se considera un periodo pacífico porque no hubo más grandes batallas ni guerras generalizadas, pero eso no significa que los individuos ya no lucharan y mataran a otros individuos con regularidad. Muchas de las escuelas de artes marciales existentes se fundaron durante los primeros años del periodo Edo. A menudo, estas escuelas se «ponían a prueba» entre sí mediante duelos, a veces a muerte, por el honor de su escuela. El comienzo del período Edo también vio a miles y miles de soldados repentinamente desempleados vagando por el campo sin otros medios para ganarse la vida.

Los combatientes ya no se limitaban a los campos de batalla. Durante esta época de «paz», la posibilidad de que se produjeran actos violentos contra las personas era posiblemente mayor que durante la época de las guerras. El crimen estaba por todas partes y había pocos agentes de policía. Durante el inicio del periodo Edo, el pueblo japonés comenzó a reconstruir

su país y se enriquecieron, pero la violencia y el miedo a la violencia nunca
abandonaron. La práctica de llevar (y usar) armas ocultas se convirtió en algo habitual tanto entre
hombres como entre mujeres. Hay una historia de este periodo sobre el
el famoso espadachín Musashi lanzó su espada a un oponente. Musashi
estaba perdiendo un duelo y se enfrentaba a la muerte. Si no hubiera sido por el shuriken-jutsu,
el hombre considerado «el mejor espadachín del mundo» habría sido
asesinado por un maestro del kusarigama (cadena y hoz). No fue el primer
ni el último guerrero en hacerlo.
Incluso hoy en día, el entrenamiento en shuriken-jutsu está estrechamente vinculado al uso de la
espada. Los shuriken suelen lanzarse antes o durante el desenvainar
espada o se lanzan durante un combate con espadas como ataque sorpresa.
Incluso hay algunos shuriken diseñados para ser sostenidos entre la mano y la espada
, lo que facilita su uso simultáneo. Algunas escuelas de artes marciales
consideran que el kozuka (cuchillo secundario) que se lleva en la saya (vaina) de la
katana como su único tipo de shuriken.

During the Warring States period and Edo periods, an incredible amount
of creativity occurred with regard to weapons design and methods of concealing them. Every
conceivable form of hand-held weapon found use in
Japan at this time. Smaller, more concealable weapons, like the shuriken,
were exploited and employed to a great extent. New schools were created
and new shuriken designs and methods of hiding them on the body were
developed.

The *kozuka* was a small knife attached to the scabbard of the sword.

[The kozuka was a small knife attached to the scabbard of the sword.]
[El kozuka era un pequeño cuchillo que se acoplaba a la vaina de la espada].

Durante los periodos de los Estados Guerreros y Edo, se produjo una increíble
de creatividad en el diseño de armas y en los métodos para ocultarlas. Todas las formas imaginables
de armas de mano se utilizaron en
Japón en esta época. Las armas más pequeñas y fáciles de ocultar, como el shuriken,
se explotaron y emplearon en gran medida. Se crearon nuevas escuelas
y se desarrollaron nuevos diseños de shuriken y métodos para ocultarlos en el cuerpo.

Meifu Shinkage Ryu

Meifu Shinkage Ryu

The Meifu Shinkage Ryu is primarily a bo shuriken school. As such, we will only be discussing in depth the bo shuriken throw. There are two throwing techniques: the basic throw and the advanced throw. The basic throw will enable you to throw the shuriken and stick it in the target reliably and accurately. Compared to the advanced throw it is re latively slow and obvious, but without mastering the basic throw the advanced throw is im possible to learn. The ad vanced throw also contains a few secrets that Otsuka Sensei wishes to reserve only for his actual students and will not be discussed in this book. (Although there are some hints!) This is the way of many schools and is meant to en courage you to go to Japan and learn in person. Martial arts are not sterile, impersonal sets of factual information. They are living things that are passed down from teacher to student and they remain so to this day.

The Meifu Shinkage Ryu is a small school of martial arts in Tokyo, Japan. They are relatively unknown in the martial arts world and have fewer than forty students. There are no dojos or teachers outside of Japan and there is only one dojo in Tokyo. That “dojo” exists only in rented spaces for a few hours a week. The school is growing, however. Recently a small dojo was opened in Osaka and there are now two keikokai (informal training groups) outside of Japan. The reason behind its growth is the amazing skill of the present headmaster, Yasuykui Otsuka. His ability to throw shuriken with uncanny speed, accuracy and distance is far beyond that of any other masters of the art.

The Meifu Shinkage Ryu school was founded by the late Chikatoshi Someya. (1923–1999) When he was younger, Someya Sensei was a student of the Sugino branch of the Katori Shinto Ryu, a famous sword school. He was always very interested in shuriken-jutsu.

In his later years, he decided to form his own school that focused solely on the shuriken. He maintained a good relationship with his former colleagues and to this day the Sugino Katori Shinto

Ryu has a strong tie to the Meifu Shinkage Ryu. He devoted himself to refi ning and perfecting the art of shuriken-jutsu and some other concealed weapons.
At one time, there were several teachers of the Meifu Shinkage Ryu, but old age and illness have dwindled their number down to one. Otsuka Sensei believes that this number is going to rise very rapidly in the near future,
The Meifu Shinkage Ryu training focuses primarily on throwing the shuriken, but they also teach some hand-to-hand shuriken techniques, sword, chain and some unusual concealed weapons, such as the sho-ken (a small stabbing weapon).

Someya Sensei

[Someya Sensei]
[Someya Sensei]

La Meifu Shinkage Ryu es principalmente una escuela de bo shuriken. Como tal, solo discutiremos en profundidad el lanzamiento del bo shuriken. Hay dos técnicas de lanzamiento : el lanzamiento básico y el lanzamiento avanzado. El lanzamiento básico le permitirá lanzar el shuriken y clavarlo en el objetivo de forma fiable y precisa. En comparación con el lanzamiento avanzado, es relativamente lento y obvio, pero sin dominar el lanzamiento básico, el el lanzamiento avanzado es imposible de aprender. El lanzamiento avanzado también contiene algunos secretos que el maestro Otsuka desea reservar solo para sus alumnos reales y no se tratarán en este libro. (Aunque hay algunas pistas). Esta es la forma de actuar de muchas escuelas y tiene como objetivo animarte a ir a Japón y aprender en persona. Las artes marciales no son un conjunto estéril e impersonal de información factual. Son que se transmiten de maestro a alumno y siguen así hasta el día de hoy.

El Meifu Shinkage Ryu es una pequeña escuela de artes marciales en Tokio, Japón. Son relativamente desconocidos en el mundo de las artes marciales y tiene menos de cuarenta alumnos. No hay dojos ni profesores fuera de Japón y solo hay un dojo en Tokio. Ese «dojo» solo existe en espacios alquilados durante unas pocas horas a la semana. Sin embargo, la escuela está creciendo. Recientemente se ha abierto un pequeño dojo en Osaka y ahora hay dos keikokai (grupos de entrenamiento informales grupos de entrenamiento) fuera de Japón. La razón de su crecimiento es la increíble habilidad del actual director, Yasuykui Otsuka. Su habilidad para lanzar shuriken con una velocidad, precisión y distancia asombrosas superior a la de cualquier otro maestro de arte.

La escuela Meifu Shinkage Ryu fue fundada por el difunto Chikatoshi Someya. (1923-1999) Cuando era más joven, Someya Sensei fue alumno de la rama Sugino de Katori Shinto Ryu, una famosa escuela de esgrima. Siempre le interesó mucho el shuriken-jutsu. En sus últimos años, decidió crear su propia escuela centrada exclusivamente en el shuriken. Mantuvo una buena relación con sus antiguos compañeros y, hasta el día de hoy, la Sugino Katori Shinto Ryu mantiene un fuerte vínculo con la Meifu Shinkage Ryu. Se dedicó a refinar y perfeccionar el arte del shuriken-jutsu y otras armas ocultas .

En un momento dado, había varios maestros de la Meifu Shinkage Ryu, pero la vejez y la enfermedad han reducido su número a uno. Otsuka Sensei cree que este número aumentará muy rápidamente en un futuro próximo.

El entrenamiento del Meifu Shinkage Ryu se centra principalmente en el lanzamiento del shuriken, pero también enseñan algunas técnicas de shuriken cuerpo a cuerpo, espada, cadena y algunas armas ocultas poco comunes, como el sho-ken (una pequeña arma punzante).

Someya Sensei developed a fast and powerful throw, a technique that is limited in body movement, making it hard to see. To complement this new technique, he modifi ed the design of his shuriken. He experimented with shuriken from different schools, and he also made and tested many new designs, searching for the perfect size and shape for his refi ned technique. He decided on the design the Meifu Shinkage Ryu uses today.

Examples of the *sho-ken* (above left) and bo shuriken (below right).

[Examples of the sho-ken (above left) and bo shuriken (below right).]
[Ejemplos del sho-ken (arriba a la izquierda) y el bo shuriken (abajo a la derecha).]

El maestro Someya desarrolló un lanzamiento rápido y potente, una técnica que limita el movimiento del cuerpo, lo que la hace difícil de ver. Para complementar esta nueva técnica, modificó el diseño de su shuriken. Experimentó con shuriken de diferentes escuelas, y también creó y probó muchos diseños nuevos diseños, buscando el tamaño y la forma perfectos para su refinada técnica. Se decidió por el diseño que utiliza hoy en día la escuela Meifu Shinkage Ryu.

The original Katori Shinto Ryu blades owned by Someya Sensei resemble a type of bo shuriken called uchibari (house needles). These shuriken are common to many budo schools in Japan, including the Kukishinden Ryu and the Togakure Ryu. Not all shuriken called uchibari are identical. The “square torpedo” shape can be seen in several examples, often varying greatly in size.

Shuriken prototypes developed by the Meifu Shinkage Ryu.

[Shuriken prototypes developed by the Meifu Shinkage Ryu.]
[Prototipos de shuriken desarrollados por la escuela Meifu Shinkage Ryu.]

Las hojas originales de Katori Shinto Ryu propiedad de Someya Sensei se asemejan a un tipo de bo shuriken llamado uchibari (agujas de casa). Estos shuriken son comunes en muchas escuelas de budo en Japón, incluyendo la Kukishinden Ryu y la Togakure Ryu. No todos los shuriken llamados uchibari son idénticos. La forma de «torpedo cuadrado» se puede ver en varios ejemplos, a menudo variando en gran medida en cuanto a su tamaño.

These are examples of antique *uchibari*.

[These are examples of antique uchibari.]
[Estos son ejemplos de uchibari antiguos.]

Otsuka Sensei likes to refer to the school as a “research group.” He uses this term because the study of the school is not wholly limited to the use of Meifu Shinkage Ryu weapons. He enjoys practicing with shuriken from many different schools (most of which are now extinct.) Almost all of the students in the Meifu Shinkage Ryu are students of other martial arts schools. Training is somewhat informal and open-minded when compared to other traditional Japanese schools of the martial arts.
Just as a modern police offi cer may carry a shotgun in his car, a service pistol on his belt, a backup pistol on his ankle, a baton, pepper spray, a taser and a knife, so too did ancient warriors carry an assortment of weapons, some were concealed and some were not. Samurai were allowed to carry any

size and number of weapons they wanted, but they also carried shuriken secreted on their persons. A person of lesser status or a spy (ninja) would probably not wear any weapons openly but might have more than a dozen shuriken hidden in his clothing.
The people who lived through those dangerous times left behind an amazing diversity of weapons in form and function that is reminiscent of the innumerable species of insects you might see in a museum. Nowhere is this more evident than shuriken. In general, there are three categories of shuriken:

Al maestro Otsuka le gusta referirse a la escuela como un «grupo de investigación». Utiliza este término porque el estudio de la escuela no se limita únicamente al uso de las armas Meifu Shinkage Ryu. Le gusta practicar con shuriken de muchas escuelas diferentes (la mayoría de las cuales ya han desaparecido). Casi todos los alumnos de Meifu Shinkage Ryu son alumnos de otras escuelas de artes marciales . El entrenamiento es algo informal y de mente abierta en comparación a otras escuelas tradicionales japonesas de artes marciales.
Al igual que un policía moderno puede llevar una escopeta en su coche, una pistola de servicio pistola en el cinturón, una pistola de repuesto en el tobillo, una porra, un spray de pimienta, una pistola eléctrica
y un cuchillo, los guerreros antiguos también llevaban una variedad de armas, algunas ocultas y otras no. A los samuráis se les permitía llevar cualquier tamaño y número de armas que quisieran, pero también llevaban shuriken escondidas en su persona. Una persona de menor rango o un espía (ninja) probablemente no llevaría ninguna arma a la vista, pero podría tener más de una docena de shuriken escondidos en su ropa.
Las personas que vivieron aquellos tiempos peligrosos dejaron tras de sí una sorprendente diversidad de armas en cuanto a forma y función que recuerda a las innumerables especies de insectos que se pueden ver en un museo. En ningún lugar es más evidente que en el shuriken. En general, hay tres categorías de shuriken:

- Bo shuriken: “stick-like blades”
- Bo shuriken: «cuchillas en forma de palo»

- Shaken shuriken: “wheel blades” Also called Hira shuriken “fl at blade” or Senban shuriken “lathe blade.”
- Shaken shuriken: «cuchillas de rueda». También llamadas Hira shuriken «cuchilla plana» o Senban shuriken «cuchilla de torno».

- Teppan shuriken: “iron plate blade”
- Teppan shuriken: «hoja de placa de hierro»

In this book we will be looking at all three major categories of shuriken. We will discuss the different types, how they are thrown and how they

were used as hand-held weapons. It is a gross overstatement and a mistake to suggest that one group of military men used any one type of shuriken exclusively, however, for the sake of clarity and maximizing the educational benefi t of this book, we are going to divide the shuriken between two main schools (despite the fact that both schools use shuriken from both groups). There will be overlap, but that is a good thing. Our two schools will be the Meifu Shinkage Ryu and the Bujinkan (which is actually nine old budo schools taught together). We will look at the bo shuriken-jutsu of the Meifu Shinkage Ryu and the senban and teppan use of the Bujinkan.

En este libro veremos las tres categorías principales de shuriken. Hablaremos de los diferentes tipos, cómo se lanzan y cómo se utilizaban como armas de mano. Es una exageración y un error sugerir que un grupo de militares utilizaba un solo tipo de shuriken. Sin embargo, en aras de la claridad y para maximizar el beneficio educativo de este libro, vamos a dividir los shuriken entre dos escuelas principales escuelas (a pesar de que ambas escuelas utilizan shuriken de ambos grupos). Habrá solapamientos, pero eso es algo positivo. Nuestras dos escuelas serán la Meifu Shinkage Ryu y la Bujinkan (que en realidad son nueve antiguas escuelas de budo enseñadas juntas). Veremos el bo shuriken-jutsu de la Meifu Shinkage Ryu y el uso del senban y el teppan de la Bujinkan.

Bo shuriken, as the name suggests, are stick-like (straight). They take many forms and sizes and most of them are between long 4 to 7 inches (12 and 18 cm) and weigh 1 ounce to 6 ounces (30 to 180 grams). In cross-section, they may be round, triangular, square, hexagonal or octagonal. They may be of constant thickness or they may taper sharply. Their shape usually depends upon their origin. Some shuriken designs evolved from common objects. Bo shuriken are often descended from nails, nail-drivers (kugi-oshi), metal chopsticks used to tend coals, broken arrowheads, broken spear heads, broken sword tips, unmounted knife blades, hair ornaments, by-knives, large needles, etc. Sometimes, however, they are original designs intended only for combat. The bo shuriken is by far the most commonly used type of shuriken in Japanese martial arts, perhaps because of the universal shape of its design. There are two major categories of bo shuriken: rod-like and dart-like. Rods are plain pieces of straight metal (non-aerodynamic). Darts are aerodynamic and have tails incorporated into their designs. The distinction is entirely subjective, but will help in understanding why the throwing methods differ between these two types.

Los bo shuriken, como su nombre indica, son similares a un palo (rectos). Tienen muchas formas y tamaños, y la mayoría miden entre 12 y 18 cm cm) y pesan entre 30 y 180 gramos (1 y 6 onzas). En sección transversal, pueden ser redondos, triangulares, cuadrados, hexagonales u octogonales. Pueden tener un espesor constante o pueden estrecharse bruscamente. Su forma suele depender de su origen. Algunos diseños de shuriken evolucionaron a partir de objetos comunes. Los bo shuriken suelen descender de clavos, clavadores (kugi-oshi), palillos utilizados para avivar el fuego, puntas de flecha rotas, puntas de lanza rotas, puntas de espadas rotas, hojas de cuchillos sin montar, adornos para el pelo, navajas, agujas grandes, etc. Sin embargo, a veces son diseños originales destinados

exclusivamente para el combate. El bo shuriken es, con diferencia, el tipo más utilizado de shuriken en las artes marciales japonesas, quizás debido a la forma universal de su diseño. Hay dos categorías principales de bo shuriken: con forma de varilla y dardo. Las varillas son piezas lisas de metal recto (no aerodinámicas). Los dardos son aerodinámicos y tienen colas incorporadas en su diseño. La distinción es totalmente subjetiva, pero ayuda a comprender por qué los métodos de lanzamiento difieren entre estos dos tipos.

Bo shuriken can come in a variety of shapes and sizes.

[Bo shuriken can come in a variety of shapes and sizes.]
[Los bo shuriken pueden tener diversas formas y tamaños.]

Shaken shuriken are basically star-shaped, fl at pieces of metal. Shaken means wheel-shaped-blade. They can have any number of points of varying shape. (Just as any modern craftsman would have many different kinds of drill bits, for example). They tend to be 4 to 6 inches (10cm to 15cm) tip to tip, and .03 inches to .23 inches (1mm to 6mm) thick, but most are less than 2mm.The word senban, in Japanese, means a woodcutting lathe. That suggests that many senban blades were originally cutting tools used to shape wood by Japan's pre-modern craftsmen. Some senban are intended to be used with a sword, some are meant to be used on their own. Some examples may have been used as washers or brackets in architecture. One well-known senban blade was a tool for removing nails.

Here are examples of bo and *teppan* shuriken.

[Here are examples of bo and teppan shuriken.]
[Aquí hay ejemplos de bo y teppan shuriken.]

Los shaken shuriken son básicamente piezas de metal planas en forma de estrella. Shaken significa hoja en forma de rueda. Pueden tener cualquier número de puntas de forma variable. (Al igual que cualquier artesano moderno tendría muchos tipos diferentes
de brocas, por ejemplo). Suelen medir de 10 a 15 cm
de punta a punta y de 1 mm a 6 mm de grosor, pero la mayoría
menos de 2 mm. La palabra senban, en japonés, significa torno para cortar madera.
Esto sugiere que muchas cuchillas senban eran originalmente herramientas de corte utilizadas para dar forma a la madera por los artesanos premodernos de Japón. Algunas senban están destinadas para ser utilizados con una espada, otros están pensados para ser utilizados por sí solos. Algunos ejemplos pueden haber sido utilizados como arandelas o soportes en arquitectura. Una
hoja senban muy conocida era una herramienta para quitar clavos.

One could argue that each individual design deserves its own classification, but this book is not an attempt to historically classify and define all
shuriken with Linnaean taxonomy. The aim of this book is to help the student become proficient in throwing shuriken with the correct, authentic techniques as taught in Japan. For this reason, I have decided to refer to all shuriken of this type as shaken and divided them into two main categories: piercing and cutting blades. The reason for this distinction is found in the tendency to hold and employ them differently. Knowing the exact name for each blade is not necessary; only understanding the nature of the blade is important.

Se podría argumentar que cada diseño individual merece su propia clasificación, pero este libro no es un intento de clasificar y definir históricamente todos los

shuriken con la taxonomía de Linneo. El objetivo de este libro es ayudar al
al estudiante a dominar el lanzamiento de shuriken con las técnicas correctas y auténticas
técnicas, tal y como se enseña en Japón. Por esta razón, he decidido referirme a todos los
shuriken de este tipo como shaken y dividirlos en dos categorías principales:
cuchillas perforantes y cortantes. La razón de esta distinción se encuentra en la
tendencia a sujetarlos y emplearlos de manera diferente. No es necesario conocer el nombre exacto de
cada hoja no es necesario; solo es importante comprender la naturaleza de la hoja
importante.

The concept of shaken shuriken has a long history reaching back to China and India. The chakram of ancient India is undoubtedly an ancestor of the modern Japanese weapon. The routes to Japan can be traced and delineated by the migrating cultural traditions that bore them. Mountain ascetics brought some shaken to Japan from China, most of the others were of indigenous origin.

This is a display of various *senban* shuriken.

[This is a display of various senban shuriken.]
[Esta es una muestra de varios senban shuriken.]

El concepto de shuriken shaken tiene una larga historia que se remonta a
China y la India. El chakram de la antigua India es sin duda un antepasado
de las rutas hacia Japón, que pueden rastrearse y
delinearse por las tradiciones culturales migratorias que las trajeron. Los
ascetas trajeron algunos shaken a Japón desde China, la mayoría de los demás eran
de origen autóctono.

It is not difficult to imagine the ordinary beginnings for many of them. Possible local sources for these weapons can still be seen today in Japanese antique shops and in the architecture of shrines and temples. One may see metal brackets in shrines that, if pulled from their mountings, would be instantly usable as throwing weapons. These are large brass or iron washers held in place by large iron nails, which, interestingly enough, are also very similar in size and shape to some bo shuriken.

No es difícil imaginar los orígenes comunes de muchos de ellos. Todavía hoy se pueden ver posibles fuentes locales de estas armas en las tiendas de antigüedades y en la arquitectura de santuarios y templos. Se pueden ver soportes metálicos en los santuarios que, si se sacaran de sus soportes, serían utilizarse inmediatamente como armas arrojadizas. Se trata de grandes arandelas de latón o hierro sujetas por grandes clavos de hierro que, curiosamente, también son muy similares en tamaño y forma a algunos bo shuriken.

Not all shuriken were quotidian items, some were intentionally manufactured as weapons—more than likely there was a mixture of both.
The shaken is particularly well known. It has become the symbol of the ninja in Japan, but that is only a modern association. The ninja did use them, no doubt, but so did the other military men of the time.

Samples of brackets from shrines that could have been used as weapons.

[Samples of brackets from shrines that could have been used as weapons.]
[Muestras de soportes de santuarios que podrían haber sido utilizados como armas].

No todos los shuriken eran objetos cotidianos, algunos se fabricaban intencionadamente como armas, aunque lo más probable es que hubiera una mezcla de ambos.
El shaken es especialmente conocido. Se ha convertido en el símbolo de los ninja en Japón, pero eso es solo una asociación moderna. Los ninjas los usaban sin duda, pero también lo hacían otros militares de la época.

Teppan shuriken include several different designs that are fl at, like shaken, but are not necessarily star-shaped. Teppan means a fl at, metal plate.
Shaken are a kind of teppan, but not all teppan are shaken. There are not many of these designs, but what examples do exist are well known, such as the Tsugawa Ryu blades and the Iga Ryu blades. Both of these weapons were used as tools in carpentry, architecture, pottery and agriculture.
Similar tools are still available in Japan.

Los teppan shuriken incluyen varios diseños diferentes que son planos, como los shaken, pero no necesariamente tienen forma de estrella. Teppan significa placa metálica plana.
Los shaken son un tipo de teppan, pero no todos los teppan son shaken. No hay muchos de estos diseños, pero los ejemplos que existen son muy conocidos, como las hojas Tsugawa Ryu y las hojas Iga Ryu. Ambas armas se utilizaban como herramientas en carpintería, arquitectura, alfarería y agricultura.
En Japón todavía se pueden encontrar herramientas similares.

It is interesting to note that the Iga Ryu shuriken bears a resemblance to the V-shaped bracket seen in the upper right of the photo on page 24. I do not believe they are related, seeing that the Iga Ryu blade has a fairly certain origin as a carpenter's tool, but someone who knew shuriken-jutsu would recognize such objects almost everywhere and would be able to employ those similar objects if needed.
This is an important thing to remember about shuriken-jutsu: The actual blades are weapons, but the skill itself gives the practitioner the ability to employ any object of similar size and shape. If you knew you were going to be searched, then you wouldn't take your blades with you. You would already know that you could acquire blades by scavenging a shrine or wood shop or any other place where such tools and hardware would be found.

Tsugawa Ryu Blade

Iga Ryu Shuriken

[Tsugawa Ryu Blade]
[Hoja Tsugawa Ryu]

[Iga Ryu Shuriken]
[Shuriken Iga Ryu]

Es interesante observar que el shuriken Iga Ryu se asemeja
el soporte en forma de V que se ve en la parte superior derecha de la foto de la página 24. No
creo que estén relacionados, ya que la hoja Iga Ryu tiene un origen bastante claro
origen como herramienta de carpintería, pero alguien que conociera el shuriken-jutsu
reconocería tales objetos en casi cualquier lugar y sería capaz de emplear
esos objetos similares si fuera necesario.
Esto es algo importante que hay que recordar sobre el shuriken-jutsu: las hojas en sí mismas son
armas, pero la habilidad en sí misma le da al practicante la capacidad
de emplear cualquier objeto de tamaño y forma similares. Si supieras que te van a
te iban a registrar, no llevarías tus cuchillas contigo.
sabrías que podrías conseguir cuchillas rebuscando en un santuario o en una
o cualquier otro lugar donde se pudieran encontrar tales herramientas y utensilios.

Bo Shuriken

Bo Shuriken

Because the ancient schools often borrowed and shared weapons and tech -
niques, it may not be possible to defi nitively classify every specimen by
school. The bo shuriken can be found in uncounted variations. A good

example of this variety would be the uchibari. There are two main examples: a thin blade and a fat blade. Modern Katori Shinto Ryu practitioners
tend to believe that the “fat” uchibari is the true Katori Shinto Ryu blade.
Someya Sensei passed down a collection of his own Katori Shinto Ryu
blades that are “thin.” The blades attributed to the Kukishinden Ryu and
Togakure Ryu are also what we could call “thin” blades. It may be that the
Katori Shinto Ryu blades were not actually uchibari, but simply a different blade of similar shape but of larger size and differing origin. The thin
blades may have been nails while the fat blades were the nail-drivers. There
are also regional differences in tools and weapons throughout Japan. Some
regions use a very long-bladed axe while some use a short bladed axe, but
all for the same purpose. Schools, regions, makers, and time periods all
affect the morphology of shuriken.
This kind of similarity between shuriken of different schools is quite
common, but should not be of any real concern.
Some people may argue that certain morphologies are defi nitive and
their labels are unequivocal, but it would be foolish to assume that students
of one school never used the blades associated with another. (Often two
schools descended from a common ancestor.)

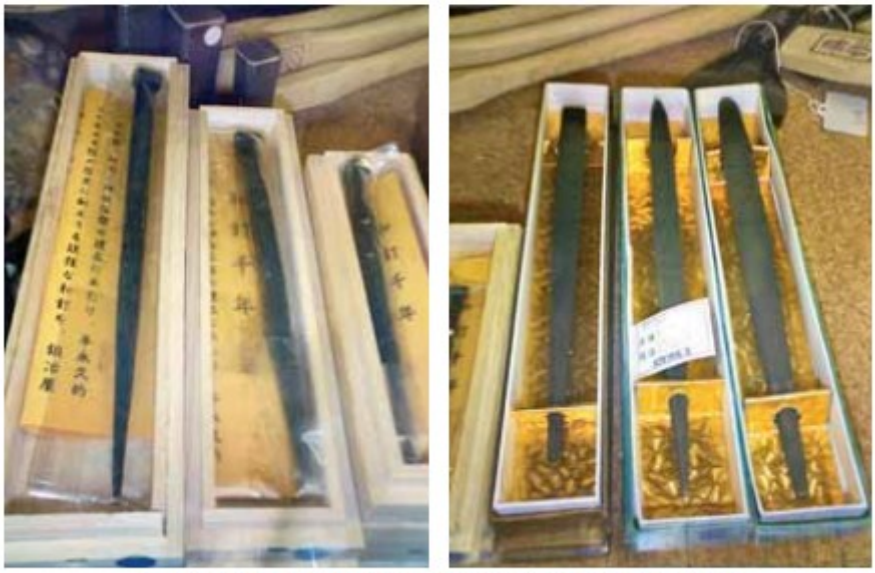
Dado que las antiguas escuelas solían tomar prestadas y compartir armas y técnicas,
, puede que no sea posible clasificar de forma definitiva cada ejemplar por
escuela. El bo shuriken se puede encontrar en innumerables variaciones. Un buen
ejemplo de esta variedad sería el uchibari. Hay dos ejemplos principales: una hoja delgada y una hoja gruesa. Los practicantes modernos de Katori Shinto Ryu
tienden a creer que el uchibari «grueso» es la verdadera hoja del Katori Shinto Ryu.
El maestro Someya transmitió una colección de sus propias hojas Katori Shinto Ryu
que son «delgadas». Las hojas atribuidas al Kukishinden Ryu y al
Togakure Ryu también son lo que podríamos llamar hojas «delgadas». Es posible que las
las hojas Katori Shinto Ryu no fueran en realidad uchibari, sino simplemente una hoja diferente de forma similar pero de mayor tamaño y origen diferente. Las hojas delgadas
podrían haber sido clavos, mientras que las espadas gruesas eran los martillos para clavos. También
También existen diferencias regionales en cuanto a herramientas y armas en todo Japón. Algunas regiones utilizan un hacha de hoja muy larga, mientras que otras utilizan un hacha de hoja corta, pero
todas con el mismo propósito. Las escuelas, las regiones, los fabricantes y los períodos de tiempo influyen en la morfología de los shuriken.
Este tipo de similitud entre shuriken de diferentes escuelas es bastante
común, pero no debería ser motivo de preocupación.
Algunas personas pueden argumentar que ciertas morfologías son definitivas y
sus etiquetas son inequívocas, pero sería absurdo suponer que los alumnos
de una escuela nunca utilizaron las hojas asociadas a otra. (A menudo, dos
escuelas descendían de un antepasado común).

Some weapons were unique, but for the most part, they were diverse and
wide-ranging. If two shuriken are identical but their owners claim they are
unique, then so be it. Shuriken are, after all, just pieces of metal, and unlike
insects, have no DNA to be tested.

Algunas armas eran únicas, pero en su mayor parte eran diversas y variadas. Si dos shuriken son idénticos pero sus propietarios afirman que son únicos, que así sea. Al fin y al cabo, los shuriken son solo piezas de metal y, a diferencia de los insectos, no tienen ADN que se pueda analizar.

The standard Meifu Shinkage Ryu shuriken is 15cm long, 6mm thick, of square cross-section, and weighs about 40 grams. The 25mm points are hardened, but the body metal is soft. This is true of all shuriken—they are not like knives made of quality, hardened steel.

The Katori Shinto Ryu blade (above) compared to an *uchibari*.



You can see how antique Japanese nails or *kugi* (on the left) and antique nail driver or *kugi-oshi* (on the right) could be used as throwing weapons.

[The Katori Shinto Ryu blade (above) compared to an uchibari.]
[La hoja Katori Shinto Ryu (arriba) comparada con un uchibari].

[You can see how antique Japanese nails or kugi (on the left) and antique nail driver or kugi-oshi (on the right) could be used as throwing weapons.]
[Se puede ver cómo los clavos japoneses antiguos o kugi (a la izquierda) y el sacaclavos antiguo o kugi-oshi (a la derecha) podían utilizarse como armas arrojadizas].

El shuriken estándar Meifu Shinkage Ryu mide 15 cm de largo, 6 mm de grosor, tienen una sección transversal cuadrada y pesan unos 40 gramos. Las puntas de 25 mm están

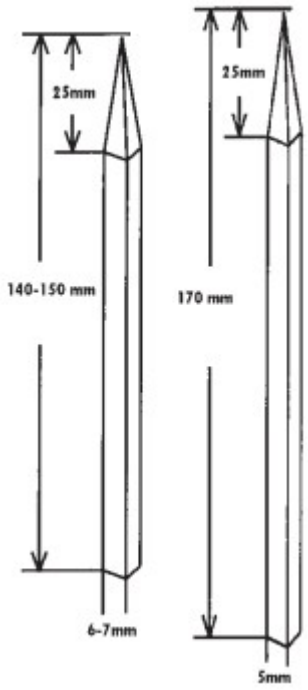
endurecidas, pero el metal del cuerpo es blando. Esto es válido para todos los shuriken: no son como los cuchillos hechos de acero endurecido de calidad.

Meifu Shinkage Ryu Blades

[Meifu Shinkage Ryu Blades]
[Cuchillas Meifu Shinkage Ryu]

A shuriken needs to sit in the hand a certain way. Since human hands vary in size and fl exibility, the length and thickness of the shuriken can be adjusted. The size of shuriken used in the Meifu Shinkage Ryu dojo ranges from 5 to 6 inches (14 to 17 cm) in length, and from .2 to .3 inches (5 to 8 mm) in thickness. The total weight of the shuriken is important. The advanced Meifu Shinkage Ryu throw requires a snap of the wrist. Trying to snap the wrist while throwing a 5.5 ounce (150 grams) shuriken will usually end in failure and injury to the wrist. The design of the Meifu Shinkage Ryu shuriken is very simple. It resembles, in size and shape, pencils, pens and many other common objects a person is likely to carry. It is easy to manufacture and requires no blacksmithing, which also makes it inexpensive.

Un shuriken debe colocarse en la mano de una determinada manera. Dado que las manos humanas varían en tamaño y flexibilidad, la longitud y el grosor del shuriken pueden ajustarse. El tamaño de los shuriken utilizados en el dojo Meifu Shinkage Ryu oscila de 5 a 6 pulgadas (14 a 17 cm) de longitud, y de 0,2 a 0,3 pulgadas (5 a 8 mm) de grosor. El peso total del shuriken es importante. El lanzamiento avanzado de Meifu Shinkage Ryu requiere un movimiento rápido de la muñeca. Intentar dar un golpe seco con la muñeca mientras se lanza un shuriken de 150 gramos (5,5 onzas) suele en un fracaso y una lesión en la muñeca. El diseño del shuriken Meifu Shinkage Ryu shuriken es muy sencillo. Se asemeja, en tamaño y forma, a lápices, bolígrafos y muchos otros objetos comunes que una persona suele llevar consigo. Es fácil de fabricar y no requiere herrería, lo que también lo hace económico.



Some of the differences in size for shuriken.

[Some of the differences in size for shuriken.]
[Algunas de las diferencias de tamaño de los shuriken].

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Throwing Basics

Conceptos básicos sobre el lanzamiento

There are two basic ways to use the shuriken:

Hay dos formas básicas de utilizar el shuriken:

Daken-jutsu [][][] Throwing techniques
Shoken-jutsu [][][] Hand-to-hand techniques

Daken-jutsu [][][] Técnicas de lanzamiento
Shoken-jutsu [][][] Técnicas cuerpo a cuerpo

These methods are really two possible outcomes of the same exact circumstance: A blade (or any object) is hidden in the hand of a person who
must defend himself from an armed attacker. This is an important concept
in our training. When we practice, we try to cultivate a sense of preparedness for any use, not just throwing.

Estos métodos son en realidad dos posibles resultados de la misma circunstancia exacta: una hoja (o cualquier objeto) está oculta en la mano de una persona que
debe defenderse de un atacante armado. Este es un concepto importante
en nuestro entrenamiento. Cuando practicamos, intentamos cultivar un sentido de preparación para cualquier uso, no solo para lanzar.

Daken-jutsu [][][] Throwing Techniques

Daken-jutsu [][][] Técnicas de lanzamiento

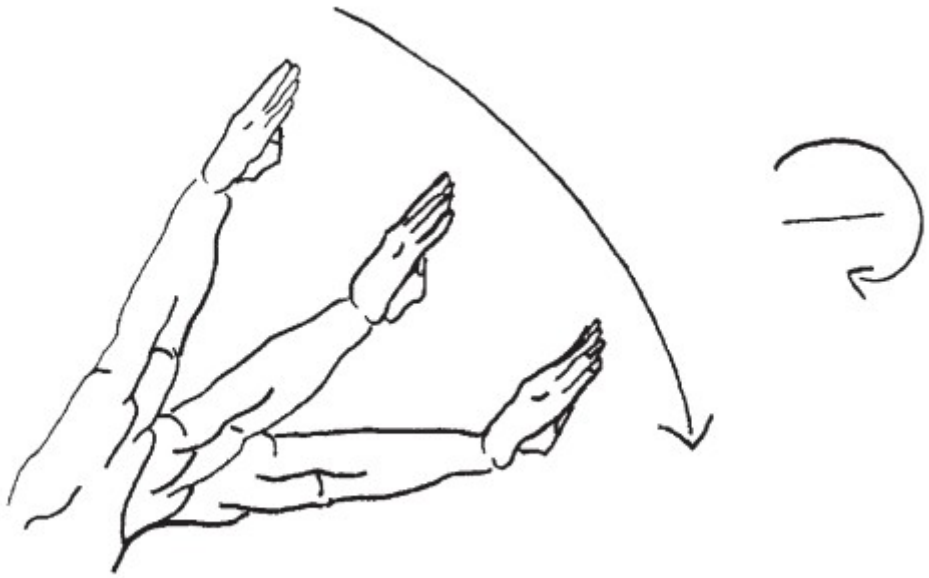
A shuriken can be any object, it does not have to be a blade. It could be a
pencil, chopstick, paintbrush or a tool. The shuriken may be thrown without preparation or hesitation. In this respect, it is faster than the bow and
arrow, the sword or even the gun. A shuriken can allow you to hit an enemy
who is too far away for punching or kicking. There is an effective limit to
this ability, however, which is usually ten meters. In budo, distance is measured in ken, which is equal to the length of one tatami mat or the distance
the average swordsman can reach with his sword held out at arm’s length,
approximately 70 inches (180 cm).

Un shuriken puede ser cualquier objeto, no tiene por qué ser una hoja. Podría ser un
lápiz, un palillo, un pincel o una herramienta. El shuriken se puede lanzar sin preparación ni vacilación. En este sentido, es más rápido que el arco y
flecha, la espada o incluso el arma de fuego. Un shuriken te permite golpear a un enemigo

que está demasiado lejos para golpearlo con los puños o las piernas. Sin embargo, existe un límite efectivo para
esta capacidad, que suele ser de diez metros. En el budo, la distancia se mide en ken, que equivale a la longitud de una estera de tatami o a la distancia
que un espadachín medio puede alcanzar con su espada extendida a la distancia del brazo, aproximadamente 70 pulgadas (180 cm).

The length of your throw is determined by measuring the distance be - tween your front foot and the target at the time of the release. In the old budo schools, the practiced limit for shuriken-jutsu was three tatami mats' length. (sangen [][] (which is about 17 feet (5.4 meters). In a real fight, this is not much distance. It is a good idea to be able to throw from slightly further distances, such as 22 feet (7.2 meters) (yongen [][] (and 29 feet (9 meters) (goken [][]).
When a human throws an object, his arm moves in a circle. The arm is a line that is stationary at one end, the shoulder, and may move freely from there. Punching tends to be a straight, extending movement. Punching can generate a lot of power, but throwing generates great speed. Throwing a shuriken is not done by extending the arm towards the target. Shuriken are thrown by moving the arm in a circular motion, much like throwing a baseball. Because the arm rotates during the throwing motion, the object that is being thrown will also rotate. The art of shuriken-jutsu is the art of controlling the rate at which thrown objects will rotate as they fl y through the air.

La longitud de tu lanzamiento se determina midiendo la distancia entre
tu pie delantero y el objetivo en el momento del lanzamiento. En las antiguas escuelas de budo , el límite practicado para el shuriken-jutsu era la longitud de tres tatamis.
(sangen [][] (que es aproximadamente 17 pies (5,4 metros). En una pelea real, esto no es mucha distancia. Es una buena idea poder lanzar desde distancias ligeramente mayores , como 7,2 metros (yongen [][]) y 9 metros
(goken [][]).
Cuando un humano lanza un objeto, su brazo se mueve en círculo. El brazo es una línea que está fija en un extremo, el hombro, y puede moverse libremente desde ahí. Golpear tiende a ser un movimiento recto y de extensión. Golpear puede generar mucha potencia, pero lanzar genera una gran velocidad. Lanzar un shuriken no se hace extendiendo el brazo hacia el objetivo. Los shuriken se lanzan moviendo el brazo en un movimiento circular, muy parecido a lanzar una una pelota de béisbol. Debido a que el brazo gira durante el movimiento de lanzamiento, el objeto que se lanza también girará. El arte del shuriken-jutsu es el arte de
controlar la velocidad a la que los objetos lanzados girarán mientras vuelan por el aire.



The arm rotates, so the shuriken also rotates.

[The arm rotates, so the shuriken also rotates.]
[El brazo gira, por lo que el shuriken también gira].

Shuriken, like all other missiles, are subject to gravity and exhibit a parabolic fl ight path. If one were to simply “push” the shuriken straight at the target, it would simply bounce off, having turned in flight because of low speed, gravity and uncontrolled rotation. The success of the throw depends upon your ability to control the velocity and speed of rotation. Once you master this concept, you will become able to throw almost any linear object with success.

Los shuriken, como todos los demás proyectiles, están sujetos a la gravedad y siguen una trayectoria de vuelo parabólica. Si simplemente se «empujara» el shuriken directamente hacia el objetivo, simplemente rebotaría, habiéndose girado en vuelo debido a la baja velocidad, la gravedad y la rotación incontrolada. El éxito del lanzamiento depende de tu capacidad para controlar la velocidad y la velocidad de rotación. Una vez que domina este concepto, será capaz de lanzar casi cualquier objeto lineal con éxito.

There are three ways to throw the bo shuriken:

Hay tres formas de lanzar el bo shuriken:

1. Jikidaho [][][] (direct hit)
2. Hantendaho [][][][] (reverse hit)
3. Takaitendaho [][][][][] (fast spinning, like knife throwing)

1. Jikidaho [][][] (golpe directo)
2. Hantendaho [][][][] (golpe inverso)
3. Takaitendaho [][][][][] (giro rápido, como el lanzamiento de cuchillos)

Japanese schools employ jikidaho or hantendaho for bo shuriken and takaitendaho for shaken shuriken.

Las escuelas japonesas emplean jikidaho o hantendaho para el bo shuriken y takaitendaho para el shaken shuriken.

Jikidaho [][][] Direct Hit Throwing

Jikidaho [][][] Lanzamiento de impacto directo

Jikidaho is the direct hit method of throwing. This means that the shuriken is held with the tip pointing out, away from the palm. When you throw the shuriken, it leaves your hand with its point in the air and its tail towards the ground. As it fl ies, it turns slowly, so that the shuriken is horizontal just before it strikes the target.
The jikidaho grip: The shuriken lies between the fi rst and second fi ngers. The thumb presses the shuriken against the base of the third finger.
The butt of the shuriken rests against the palm near the base of the thumb. (Above that upside-down “Y.”) This is one of the reasons that bo shuriken of square cross-section are so much easier to throw than other designs. The facets of the blade cause it to fi t perfectly in the gap between your fi rst and second fi ngers. It also keeps the shuriken from sliding around during the throw and provides two fl at surfaces for your fi ngers to brush during the release. The jikidaho method is the basis for many other throws, so it is important to master it.

Jikidaho es el método de lanzamiento de impacto directo. Esto significa que el shuriken se sujeta con la punta apuntando hacia fuera, lejos de la palma de la mano. Cuando se lanza el shuriken, sale de la mano con la punta en el aire y la cola hacia el suelo. Mientras vuela, gira lentamente, de modo que el shuriken queda en posición horizontal justo antes de impactar en el objetivo.
El agarre jikidaho: el shuriken se coloca entre el índice y el dedo medio. El pulgar presiona el shuriken contra la base del dedo anular.
La culata del shuriken descansa contra la palma cerca de la base del pulgar. (Por encima de esa «Y» invertida). Esta es una de las razones por las que los bo shuriken de sección transversal cuadrada son mucho más fáciles de lanzar que otros diseños. Las facetas de la hoja hacen que encaje perfectamente en el hueco entre el primer y el segundo. También evita que el shuriken se deslice durante el lanzamiento y proporciona dos superficies planas para que los dedos rocen durante el lanzamiento. El método jikidaho es la base de muchos otros lanzamientos, por lo que es importante dominarlo.

This is the basic throwing grip.

[This is the basic throwing grip.]
[Este es el agarre básico para lanzar].

The shuriken is released and it turns 90 degrees as it flies. This is a basic idea common to many shurik en schools. The Meifu Shink - age Ryu, however, employs a push - ing with the palm against the base of the shuriken in its throw. Not only that, but the arm is flexed up and down and the wrist is snapped. This refi ned technique gives the shuriken a very fast, fl at trajectory. The Meifu Shinkage Ryu shuriken is smaller than most: the size and shape were developed to take advantage of the school's unique palm-pushing method.

El shuriken se lanza y
gira 90 grados mientras vuela. Esta es
una idea básica común a muchas
escuelas de shuriken. Sin embargo, el Meifu Shink

age Ryu, sin embargo, emplea un empuje
con la palma contra la
base del shuriken en su lanzamiento.
No solo eso, sino que el brazo se flexiona
hacia arriba y hacia abajo y la muñeca se
se chasquea. Esta técnica refinada
da al shuriken una trayectoria muy rápida y plana
. El Meifu Shinkage
Ryu es más pequeño que la mayoría:
el tamaño y la forma se desarrollaron
para aprovechar el
método único de empuje con la palma.

Hantendaho [][][][] Reverse Hit Throwing

Hantendaho [][][][] Lanzamiento con golpe inverso

If you change the direction of the shuriken in your hand so that the point
is touching your palm, this is the “hantendaho grip.” The shuriken, when
thrown, will turn 180 degrees in the air before striking the target. This
technique does not employ high-speed throwing techniques like the jikidaho
throw. (No pushing with the palm, obviously, as you would impale yourself on the shuriken) The
feeling of this throw is very similar to that of the
curveball in baseball.
Hantendaho is really just for practice in the Meifu Shinkage Ryu; it is a
good way for beginners to enjoy throwing at a target from longer distances
until they have mastered the jikidaho throw. It is also used for combat
throwing with the heavier blades in other schools, like the Chishin Ryu.

Si cambias la dirección del shuriken en tu mano de modo que la punta
toque la palma de la mano, se obtiene el «agarre hantendaho». Cuando se lanza el shuriken
lanzado, girará 180 grados en el aire antes de impactar en el objetivo. Esta
técnica no emplea técnicas de lanzamiento a alta velocidad como el lanzamiento jikidaho
. (Obviamente, no se empuja con la palma, ya que te empalarías con el shuriken). La sensación de
este lanzamiento es muy similar a la de la
bola curva en el béisbol.
El hantendaho es realmente solo para practicar en el Meifu Shinkage Ryu; es una
buena forma de que los principiantes disfruten lanzando a un objetivo desde distancias más largas
hasta que dominen el lanzamiento jikidaho. También se utiliza para practicar el combate
lanzar con espadas más pesadas en otras escuelas, como el Chishin Ryu.

Throwing Practice

Práctica de lanzamiento

This is the reverse grip with the point in the palm.

[This is the reverse grip with the point in the palm.]
[Este es el agarre inverso con la punta en la palma de la mano].

Before you begin throwing, make sure that you have a matching set of clean, sharp blades. They should all be the exact same type, length, and weight. Try not to make too much noise when picking them up or putting them down. If you must speak while people are training, do so in a quiet voice. You do not want to distract someone who is throwing a live weapon in close proximity. Always use common sense.
Similar to some other martial

arts, the practice of shuriken-jutsu begins from a natural, peaceful state. Try to cultivate a sense of calmness and serenity. This is the beginning, the kamae (attitude) of patience and non-hostility. When walking and standing, the shuriken are carried, point-down, in the dominant hand or tucked into the obi. This is done for safety. The shuriken are in your dominant hand, but you keep them and your intentions secret.

Antes de empezar a lanzar, asegúrate de que tienes un juego de hojas limpias y afiladas. Todas deben ser exactamente del mismo tipo, longitud y peso. Intente no hacer demasiado mucho ruido al cogerlas o al dejarlas. Si tienes que hablar mientras la gente está entrenando, hazlo en voz baja. No quiere distraer a alguien que está lanzando un arma real en su proximidad. Utilice siempre el sentido común .

Al igual que en otras artes marciales , la práctica del shuriken-jutsu comienza desde un estado natural y pacífico . Intenta cultivar una sensación de calma y serenidad. Este es el comienzo, el kamae (actitud) de paciencia y no hostilidad. Al caminar y estar de pie, los shuriken se llevan con la punta hacia abajo, en la mano dominante o se guardan en el cinturón. Esto se hace por seguridad. Los shuriken están en la mano dominante, pero se mantienen ocultos, al igual que las intenciones.

This is how to carry the blades.

This is how the blades are typically worn in the obi.

[This is how to carry the blades.]
[Así es como se llevan las hojas].

[This is how the blades are typically worn in the obi.]
[Así es como se suelen llevar las hojas en el obi].

Once you approach the target and are ready to begin, make sure you are holding the blades correctly, while in a natural stance (shizentai). With the back straight and with both hands curled in a light fi st on the sides of the hips, face forward (towards the target) and quietly bow.

Una vez que te acerques al objetivo y estés listo para comenzar, asegúrate de sujetas las hojas correctamente, mientras mantienes una postura natural (shizentai). Con la espalda recta y con ambas manos cerradas en un puño ligero a los lados de las , mira hacia delante (hacia el objetivo) e inclínate en silencio.

Upon completing the bow, lightly take one step forward, transferring the blades from the throwing hand to the other hand. Do this very slowly and carefully. The shuriken should still be point-down.

This is the stance before beginning (*kamae*).

Take a half step and transfer the shuriken.

[This is the stance before beginning (kamae).]
[Esta es la postura antes de comenzar (kamae).]

[Take a half step and transfer the shuriken.]
[Da medio paso y transfiere el shuriken].

Al terminar la reverencia, da un paso adelante con suavidad,
las hojas de la mano de lanzamiento a la otra mano. Hazlo muy despacio
y con cuidado. El shuriken debe seguir apuntando hacia abajo.

With the shuriken in the left hand, extend
the left arm towards the target. The left arm
should be pointing straight towards the target and the right hand should be resting on the right hip.

Con el shuriken en la mano izquierda, extiende
el brazo izquierdo hacia el objetivo. El brazo izquierdo
debe apuntar directamente hacia el objetivo y la mano derecha debe descansar sobre
la cadera derecha.

How the shuriken are held
in the left hand.

Left arm is extended toward the target.

Bring the first blade to the right hand.

[How the shuriken are held in the left hand.]
[Cómo se sujetan los shuriken en la mano izquierda].

[Left arm is extended toward the target.]
[El brazo izquierdo se extiende hacia el objetivo].

[Bring the fi rst blade to the right hand.]
[Lleve la primera hoja a la mano derecha].

When you are ready, transfer one blade to the right hand by bringing
the left hand down to the right. Bring the left arm back towards the target.
Imagine your left arm is a rifl e aimed at the target.
The right hand holds one shuriken at the right hip. It may seem diffi cult
to acquire the correct throwing grip on the shuriken in this position, but
with practice it will become natural.

Cuando esté listo, transfiera una hoja a la mano derecha llevando
la mano izquierda hacia la derecha. Lleve el brazo izquierdo hacia atrás, hacia el objetivo.
Imagina que tu brazo izquierdo es un rifle apuntando al objetivo.
La mano derecha sostiene un shuriken en la cadera derecha. Puede parecer difícil
adquirir el agarre correcto para lanzar el shuriken en esta posición, pero
con la práctica se volverá natural.

To raise your right hand for throwing, slide it up the right side of your
body until the inside of your throwing wrist is fi rmly pressed against the side
of your head above your ear. This is called the anchor point. It is important
to keep your hand at the anchor point when you begin the throw to ensure
consistency in your wrist angle and attitude.

Para levantar la mano derecha para lanzar, deslízala por el lado derecho de tu
cuerpo hasta que la parte interior de la muñeca con la que lanzas quede firmemente apoyada contra el lado
de la cabeza, por encima de la oreja. Esto se denomina punto de anclaje. Es importante
mantener la mano en el punto de anclaje al comenzar el lanzamiento para asegurar
la consistencia en el ángulo y la posición de la muñeca.

Put one blade in the right hand.

This is the ready position for throwing.

[Put one blade in the right hand.]
[Coloca una hoja en la mano derecha].

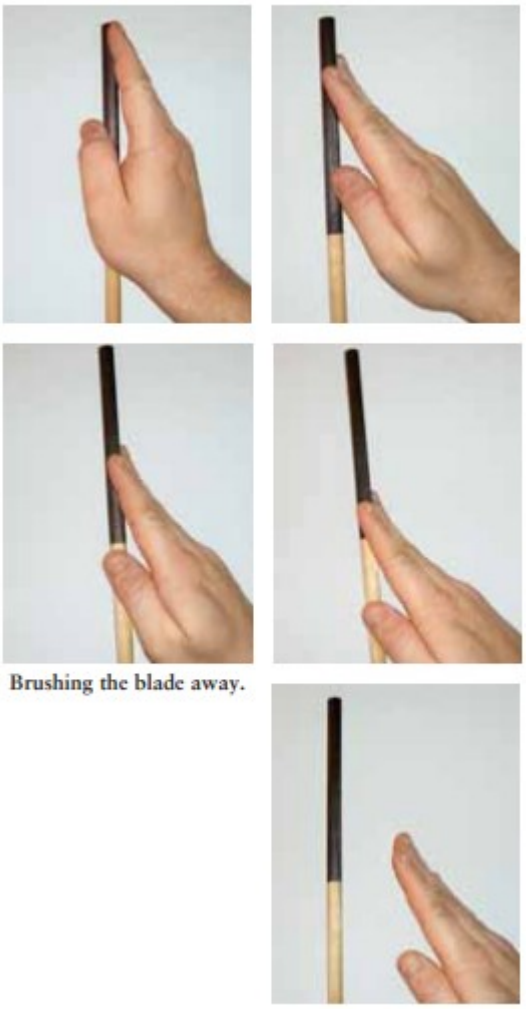
[This is the ready position for throwing.]
[Esta es la posición de preparación para lanzar].

Slide it up at a down-angle so as not to stick yourself with the point. You
want to hide the fact that you are going to throw it. You may want to watch
your own shadow and see if you can minimize the visible movement. Keep
your right elbow in close. Keep your wrist cocked back so that the shuriken
remains pointing up like an antennae. When the shuriken is raised, face the

palm inwards and adopt a posture that conceals the shuriken within the hand. The shuriken should not be exposed until it is actually thrown. As much as possible, you don't want to reveal to the opponent that you have a shuriken and are preparing to throw it at him. If he sees it, he will evade it.
When you are ready to throw, you will take a half-step forward with the left foot. At the same time you pull your left hand back to your left hip and swing your throwing hand across your body to meet your left hand at your left hip. The throwing arm moves in a circular motion and is only stopped when it strikes the left hip. You may want to practice without any shuriken, trying to slap your left hip with your right hand.
Do it so that the slap makes a noise and the movement is smooth.

Deslízala hacia arriba en ángulo descendente para no pincharte con la punta.
Debes ocultar el hecho de que vas a lanzarlo. Quizás quieras observar tu propia sombra y ver si puedes minimizar el movimiento visible. Mantén el codo derecho pegado al cuerpo. Mantén la muñeca hacia atrás para que el shuriken siga apuntando hacia arriba como una antena. Cuando levante el shuriken, mire hacia la palma hacia dentro y adopta una postura que oculte el shuriken dentro de la mano. El shuriken no debe quedar expuesto hasta que se lance.
En la medida de lo posible, no debes revelar al oponente que tienes un shuriken y te estás preparando para lanzárselo. Si lo ve, lo esquivará.
Cuando estés listo para lanzarlo, darás medio paso adelante con el pie izquierdo. Al mismo tiempo, lleva la mano izquierda hacia la cadera izquierda y balancea la mano con la que lanzas cruzando el cuerpo para que se encuentre con la mano izquierda en la cadera izquierda. El brazo con el que lanzas realiza un movimiento circular y solo se detiene cuando golpea la cadera izquierda. Es posible que quieras practicar sin ningún shuriken, intentando golpear tu cadera izquierda con la mano derecha.
Hazlo de manera que la palmada haga ruido y el movimiento sea suave.

The beginning of the throw.



Brushing the blade away.

[The beginning of the throw.]
[El comienzo del lanzamiento.]

[Brushing the blade away.]
[Apartando la espada con un movimiento de la mano.]

During the throw, keep your throwing hand cocked back so that the shuriken points at the sky throughout the throw. The shuriken will slide out of your hand, you do not “let go.” As it slides away, you will brush the back of the blade with your fi ngertips to control its rotation.

Durante el lanzamiento, mantén la mano de lanzamiento hacia atrás para que la shuriken apunte al cielo durante todo el lanzamiento. El shuriken se deslizará de su mano, usted no lo «suelta». A medida que se desliza, rozará la parte posterior de la hoja con las yemas de los dedos para controlar su rotación.

Do not try to “throw” the shuriken and do not extend your arm towards the target. The wrist stays vertical and the arm moves in a circle. This seems to be diffi cult for many people, so have someone observe you during practice to make sure that you are doing it correctly. Even an untrained eye can tell you if your shuriken is pointed straight up, if your wrist stays cocked back, and if your right arm is moving smoothly to your left hip during the throw.

No intentes «lanzar» el shuriken y no extiendas el brazo hacia
el objetivo. La muñeca permanece vertical y el brazo se mueve en círculo. Esto puede
difícil para muchas personas, así que pide a alguien que te observe mientras practicas para
asegurarte de que lo estás haciendo correctamente. Incluso un ojo inexperto puede
te dirá si tu shuriken apunta hacia arriba, si tu muñeca permanece flexionada
hacia atrás y si tu brazo derecho se mueve suavemente hacia tu cadera izquierda durante el
lanzamiento.

If your right hand does not strike your left hip at the end of the throw,
then you threw incorrectly. If you are a beginner, it is not important whether or not the shuriken sticks in the target. What matters is acquiring a feeling for the movement of the throw. The desire to sink your blades into the
target is very strong and perfectly understandable, after all, that's why we
do it, but that desire is something you will have to control if you want to be
successful. It seems like a contradiction, but budo is full of contradictions
that you must simply accept and learn from. Follow the form and eventually you will have a "eureka" moment and the blades will start sticking.
After the fi rst shuriken has been thrown, you should fi nd both of your
hands together at your left hip. At this time, you take the next shuriken
from your left hand into your right hand.

Follow through on the throw.

Getting the next blade ready to throw.

[Follow through on the throw.]
[Seguir con el lanzamiento.]

[Getting the next blade ready to throw.]
[Preparando la siguiente hoja para lanzarla].

Si tu mano derecha no golpea tu cadera izquierda al final del lanzamiento,
entonces has lanzado incorrectamente. Si eres principiante, no importa si el shuriken se clava o no en el blanco. Lo que importa es adquirir la sensación del movimiento del lanzamiento. El deseo de clavar las hojas en el

blanco es muy fuerte y perfectamente comprensible, después de todo, por eso lo
lo hacemos, pero ese deseo es algo que tendrás que controlar si quieres tener
tener éxito. Parece una contradicción, pero el budo está lleno de contradicciones
que simplemente debes aceptar y de las que debes aprender. Sigue la forma y, con el tiempo, tendrás
un momento «eureka» y las hojas empezarán a clavarse.
Después de lanzar el primer shuriken, deberías encontrar tus dos
juntas a la altura de la cadera izquierda. En ese momento, coge el siguiente shuriken
de la mano izquierda a la derecha.

Then, you step back into your original throwing position with the left
arm straight towards the target and the right hand pressed into the side of
your head. You will repeat this process until you have thrown your last
shuriken.
When you are training, you may throw all of your shuriken. In a fi ght,
you should never throw the last shuriken. You keep it so that you will have
a weapon for shoken-jutsu. In a way, all but one of your shuriken are for
throwing. One of them must be thought of as unthrowable. Of course, you
never know what's going to happen, maybe you'll have to throw it, but it
is always a good idea to hold something back.
After the last shuriken has been thrown in combat, you will draw your
sword. This is the reason the right hand is brought to the left hip after each
throw. The sword is carried at the left hip. After you throw the last shuriken
in training, you will perform zanshin. Both hands are opened and the right
palm faces up near the belly. Lean forward slightly and turn the right hand
over. (Both palms down). Take a moment to "feel" the surroundings without looking or moving.
Then, slowly, bring your arms up in front of you
and make an "X."

Luego, da un paso atrás a tu posición original de lanzamiento con el brazo izquierdo
brazo izquierdo estirado hacia el objetivo y la mano derecha presionando el lado de
tu cabeza. Repetirás este proceso hasta que hayas lanzado tu último
shuriken.
Cuando estés entrenando, puedes lanzar todos tus shuriken. En un combate,
nunca debes lanzar el último shuriken. Lo guardas para tener
un arma para el shoken-jutsu. En cierto modo, todos tus shuriken menos uno son para
lanzar. Uno de ellos debe considerarse como no lanzable. Por supuesto,
nunca se sabe lo que puede pasar, quizá tengas que lanzarlo, pero
siempre es buena idea guardar algo.
Después de lanzar el último shuriken en combate, desenfundarás tu
espada. Esta es la razón por la que la mano derecha se lleva a la cadera izquierda después de cada
lanzamiento. La espada se lleva en la cadera izquierda. Después de lanzar el último shuriken
en el entrenamiento, realizarás zanshin. Se abren ambas manos y la palma derecha
palma derecha mirando hacia arriba cerca del vientre. Inclínate ligeramente hacia delante y gira la
mano derecha
(ambas palmas hacia abajo). Tómate un momento para «sentir» el entorno sin mirar ni moverte. A
continuación, levanta lentamente los brazos frente a ti
y forma una «X».

Getting the next blade ready to throw.

[Getting the next blade ready to throw.]
[Preparando la siguiente hoja para lanzarla].

This is similar to a kamae (posture) called jumonji. Jumonji means “In the shape of the number ten,” which, in Japanese, is like an X (□). It is a Japanese tradition in martial arts to carry nine shuriken, so the number ten can mean “the end.” (It doesn’t matter how many shuriken you actually have).

Esto es similar a una kamae (postura) llamada jumonji. Jumonji significa «En la forma del número diez», que en japonés es como una X (□). Es una tradición japonesa en las artes marciales llevar nueve shuriken, por lo que el número diez puede significar «el final». (No importa cuántos shuriken tengas realmente).

Your position after the last blade is thrown.

Lean forward and turn the right hand over.

Form the *jumonji*.

Bow to the target.

[Your position after the last blade is thrown.]
[Tu posición después de lanzar la última hoja].

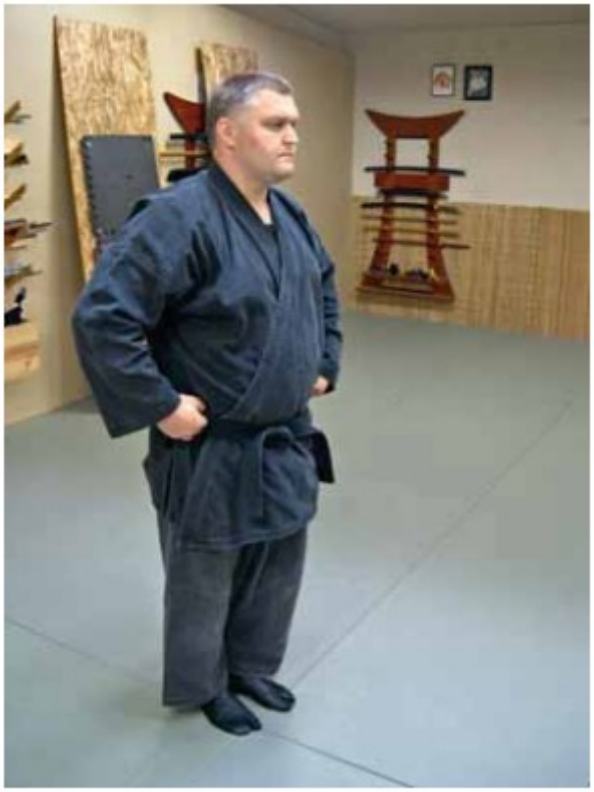
[Lean forward and turn the right hand over.]
[Inclinarse hacia delante y girar la mano derecha].

[Form the jumonji.]
[Forma el jumonji].

[Bow to the target.]
[Inclínate ante el objetivo].

You assume the shape of jumonji to express the idea that the violence is fi nished. (Jumonji also happens to be a defensive posture one can use in hand-to-hand combat.) You might want to consider that, in a real fi ght, you may have just killed someone. Just because you are done fi ghting does not mean that the event is over for you. You will have to live with what you have done for the rest of your life. If you have really bad luck, you may have

to live with it in prison.
After jumonji, stand up straight, feet together, fi sts on hips, and bow to the target.



After throwing it's important to maintain the feeling.

[After throwing it's important to maintain the feeling.]
[Después de lanzar, es importante mantener la sensación].

Asumes la forma de jumonji para expresar la idea de que la violencia ha terminado. (Jumonji también es una postura defensiva que se puede utilizar en en un combate cuerpo a cuerpo). Es posible que desee considerar que, en una pelea real, puede que acabes de matar a alguien. El hecho de que hayas terminado de luchar no significa que el evento haya terminado para ti. Tendrás que vivir con lo que he hecho durante el resto de tu vida. Si tienes muy mala suerte, puede que tengas tener que vivir con ello en la cárcel.
Después de decir «Jumonji», ponte de pie con la espalda recta, los pies juntos, los puños en las caderas e inclínate ante el objetivo.

Before you walk to the target to retrieve your shuriken, it is imperative that you make sure everyone else is fi nished throwing, lest a stray shuriken hit you! If it is safe, then you may approach the target and pick them up. Pull out the stuck shuriken fi rst and then pick up the shuriken that are on the ground. (You never know when one will fall out and hit you in the back of the head.) Pick them all up and carry them in your right hand,

point-down.
Depending on the teacher’s wishes, you may be allowed to keep practicing or you may have to let someone else use the target. If that is the case,
then you say, kotae, which means it is someone else’s turn.
This is the basic throw. There are advanced levels that you will learn
that will lead you to the secret of Someya Sensei’s unsurpassed technique,
but if any part of your basic throw is not mastered, you will never get there.
Here is the basic kata once again, performed by Otsuka Sensei.

Otsuke Sensei in *jumonji* after throwing his shuriken.

[Otsuke Sensei in jumonji after throwing his shuriken.]
[Otsuke Sensei en jumonji después de lanzar su shuriken].

Antes de caminar hacia el objetivo para recuperar tu shuriken, es imprescindible
que te asegures de que todos los demás hayan terminado de lanzar, para que no te alcance un shuriken perdido
te golpee. Si es seguro, puedes acercarte al objetivo y recogerlos.
Saca primero los shuriken clavados y luego recoge los que están en
el suelo. (Nunca se sabe cuándo se caerá uno y te golpeará en la
la nuca). Recógelas todas y llévalas en la mano derecha,
con la punta hacia abajo.
Dependiendo de los deseos del profesor, es posible que se le permita seguir practicando o que tenga que dejar que otra persona utilice el objetivo. Si ese es el caso,
entonces di «kotae», que significa que es el turno de otra persona.
Este es el lanzamiento básico. Hay niveles avanzados que aprenderás
que te llevarán al secreto de la técnica insuperable del maestro Someya,
pero si no dominas alguna parte de tu lanzamiento básico, nunca llegarás a ello.
Aquí tienes de nuevo el kata básico, ejecutado por Otsuka Sensei.

Shizentai

Take a Half-step

Transfer the Blades

Take Blades Out

Remove the First Blade

Keep Left Arm Straight

[Shizentai]
[Shizentai]

[Take a Half-step]
[Da medio paso]

[Transfer the Blades]
[Transfiere las hojas]

[Take Blades Out]
[Saca las hojas]

[Remove the First Blade]
[Retira la primera hoja]

[Keep Left Arm Straight]
[Mantén el brazo izquierdo recto]

Keep the Blade Up

Start the Throw

Make Sure to Keep the Wrist Vertical

Finishing the Throw

Taking the Next Blade

Starting the Next Throw

[Keep the Blade Up]
[Mantén la hoja hacia arriba]

[Start the Throw]
[Iniciar el lanzamiento]

[Make Sure to Keep the Wrist Vertical]
[Asegúrate de mantener la muñeca en posición vertical]

[Finishing the Throw]
[Finalizar el lanzamiento]

[Taking the Next Blade]
[Coge la siguiente hoja]

[Starting the Next Throw]
[Iniciar el siguiente lanzamiento]

The Final Throw

The Hands Move Back

Lean forward With the Palms Down

Go to *Jumonji*

Return to Shizentai

[The Final Throw]
[El lanzamiento final]

[The Hands Move Back]
[Las manos se mueven hacia atrás]

[Lean forward With the Palms Down]
[Inclinarse hacia delante con las palmas hacia abajo]

[Go to Jumonji]
[Ir a Jumonji]

[Return to Shizentai]
[Vuelve a Shizentai]

The Iga Ryu teppan can be thrown in a manner similar to the bo shuriken except for the release. During the release, your right hand will twist slightly clockwise and your index fi nger and thumb will do the brushing. You still have to keep your wrist at the proper angle and brush the back of the blade, but it will be much easier to do with these heavy, wide and aerodynamic shuriken. The blade fl ies with the fl at side facing the target. The Iga Ryu blade is basically a wing and aerodynamic forces will help straighten it during fl ight. The feeling of throwing the Iga Ryu blade is very different from a bo shuriken, but once you get it, they seem very easy to throw, like paper airplanes. You may wish to have a special target used only for these blades, because they can cause a great deal of damage.

El teppan de Iga Ryu se puede lanzar de manera similar al bo shuriken excepto por el lanzamiento. Durante el lanzamiento, tu mano derecha girará ligeramente en el sentido de las agujas del reloj y tu dedo índice y pulgar harán el cepillado. Aún así mantener la muñeca en el ángulo adecuado y rozar la parte posterior de la hoja, pero será mucho más fácil hacerlo con estos shuriken pesados, anchos y aerodinámicos . La hoja vuela con el lado plano hacia el objetivo. La hoja Iga Ryu es básicamente un ala y las fuerzas aerodinámicas ayudarán a enderezarla durante el vuelo. La sensación de lanzar la hoja Iga Ryu es muy diferente a la un bo shuriken, pero una vez que lo consigues, parecen muy fáciles de lanzar, como aviones de papel . Es posible que desee tener un objetivo especial utilizado solo para estas hojas, ya que pueden causar mucho daño.

Advanced Meifu Shinkage Ryu Shuriken-jutsu: The Jissen Kata

Meifu avanzado Shinkage Ryu Shuriken-jutsu: El Jissen Kata

The jissen kata (combat throw) is practiced from shizentai. That is, no stance is taken and the blades are not exposed before the throw begins. You stand facing the target with your hands at your waist. Suddenly, and without warning, you will throw a single blade at the target and return to shizentai. Your kamae and technique will happen in the blink of an eye and then disappear just as quickly. This is the reality of throwing a shuriken in combat. Standing in kamae before you throw is only for training. To do so in a real fi ght would tell the opponent your intentions and ruin any chance of your throw being effective.

There are two distinct jissen kata movements unique to the Meifu Shinkage Ryu. No other school of shuriken-jutsu employs them. These movements give the Meifu Shinkage Ryu an uncommonly fast, hard-hitting throw. I chose to keep these two movements in a separate chapter because the study of such advanced movements, if undertaken before the student has mastered the basic throw, will slow down the progress of that student. The advanced movements rely totally on mastery of the basic throw. Keep this in mind.

The fi rst movement is the wrist snap. The wrist snap is a method of “condensing” the throw into a smaller area. Instead of the entire body

being involved in the throw, the movements are refi ned and forced into a smaller area of the body, the wrist. Of course, if any part of your technique is weak, then the condensed weakness will be very apparent.

El jissen kata (lanzamiento de combate) se practica desde shizentai. Es decir, no se adopta ninguna postura y no se exponen las hojas antes de comenzar el lanzamiento. Te colocas frente al objetivo con las manos en la cintura. De repente, y sin previo aviso, lanzará una sola hoja al objetivo y volverá a shizentai. Tu kamae y tu técnica se producirán en un abrir y cerrar de ojos y desaparecerán con la misma rapidez. Esta es la realidad de lanzar un shuriken en combate. Permanecer en kamae antes de lanzar es solo para entrenar. Hacerlo en una pelea real revelaría tus intenciones al oponente y arruinaría cualquier posibilidad de que tu lanzamiento sea efectivo.
Hay dos movimientos jissen kata distintos exclusivos de Meifu Shinkage Ryu. Ninguna otra escuela de shuriken-jutsu los emplea. Estos movimientos dan al Meifu Shinkage Ryu un lanzamiento inusualmente rápido y contundente . He decidido mantener estos dos movimientos en un capítulo aparte porque el estudio de movimientos tan avanzados, si se emprende antes de que el alumno domine el lanzamiento básico, ralentizará el progreso de ese estudiante.
Los movimientos avanzados dependen totalmente del dominio del lanzamiento básico. Tenlo tenga esto en cuenta.
El primer movimiento es el chasquido de muñeca. El chasquido de muñeca es un método para «condensar» el lanzamiento en un área más pequeña. En lugar de involucrar todo el cuerpo en el lanzamiento, los movimientos se refinan y se concentran en un área más pequeña del cuerpo, la muñeca. Por supuesto, si alguna parte de su técnica es débil, entonces la debilidad condensada será muy evidente.

To do the wrist snap, you begin the throw as normal. When you lift your foot to take that small step towards the target, your wrist will fl ex up so that the shuriken points down. When your foot hits the ground, your wrist will fl ex back the other way so that the shuriken is pointing up. Don’t take a slower step; you must throw as fast as a normal footstep. The overall movement is very short and quick. Viewed from the side, the arm appears to undulate and crack like a bullwhip. In effect, you are creating a bullwhip, forcing an energy wave along a line segment. As the energy wave travels down your arm, the remaining length of your arm decreases, forcing the wave to accelerate. The arm will also tend to snap back towards you and sweep to the outside rather than to the inside. These are side effects of using a much faster and more powerful throw.
The wrist snap will create a much fl atter trajectory for the shuriken and will increase penetration. It is also a strain on the arm and wrist; so don’t push yourself to master it quickly. I would take a break every fi ve throws.

Para realizar el movimiento rápido de muñeca, comience el lanzamiento como de costumbre. Cuando levante el pie para dar ese pequeño paso hacia el objetivo, la muñeca se flexiona para que el shuriken apunte hacia abajo. Cuando tu pie toque el suelo, tu muñeca se flexionará hacia atrás de manera que el shuriken apunte hacia arriba. No

despase el paso; debe lanzar tan rápido como un paso normal. El movimiento general movimiento es muy corto y rápido. Visto de lado, el brazo parece ondulado y chasquear como un látigo. En efecto, estás creando un látigo, que fuerza una onda de energía a lo largo de un segmento de línea. A medida que la onda de energía se desplaza por tu brazo, la longitud restante de tu brazo disminuye, lo que obliga a la la onda a acelerarse. El brazo también tenderá a retroceder hacia ti y barrer hacia el exterior en lugar de hacia el interior. Estos son efectos secundarios de utilizar un lanzamiento mucho más rápido y potente.
El movimiento de muñeca creará una trayectoria mucho más plana para el shuriken y aumentará la penetración. También supone un esfuerzo para el brazo y la muñeca, así que no esfuertes por dominarlo rápidamente. Yo me tomaría un descanso cada cinco lanzamientos.

Wrist Snap—Wrist Flexes Up

Wrist Snap—Wrist Flexes Down

[Wrist Snap—Wrist Flexes Up]
[Movimiento rápido de muñeca: flexión de muñeca hacia arriba]

[Wrist Snap—Wrist Flexes Down]
[Movimiento rápido de muñeca: flexión de muñeca hacia abajo]

The next movement in the jissen kata is the squeeze. Squeezing refers to the fi ngers and thumb of the throwing hand during the release. Your fi ngers and thumb will squeeze the blade into your palm. The fi ngers will slide down the back of the blade a few centimeters. This is basically a condensed form of the brushing you learned in the basic throw. It happens during the second half of the snap shot and is a very short, fast movement.

El siguiente movimiento en el jissen kata es el apretón. El apretón se refiere a apretar los dedos y el pulgar de la mano que lanza durante el lanzamiento. Los dedos y el pulgar apretarán la hoja contra la palma de la mano. Los dedos se deslizarán unos centímetros por la parte posterior de la hoja. Básicamente, se trata de una del cepillado que aprendiste en el lanzamiento básico. Ocurre durante la segunda mitad del movimiento rápido y es un movimiento muy corto y rápido.

Beginning the Squeeze

Squeezing the Blade

The End of the Squeeze

[Beginning the Squeeze]
[Comienzo del apretón]

[Squeezing the Blade]
[Apretando la hoja]

[The End of the Squeeze]
[Fin del apretón]

Uchibari

Uchibari

The uchibari is very similar to the Meifu Shinkage Ryu type bo shuriken. It is lighter and has tapered ends, but the differences in size and shape are not suffi cient to warrant a different method of throwing. The only actual difference is in the anchor point. You need to be careful in deciding what is and what is not an uchibari. The larger blades, blades over 2 ounces (60 grams), are most likely Katori Shinto Ryu shuriken and they are thrown from farther back on the head and without any snap. They have the same shape, but Katori Shinto Ryu blades are much thicker.

Katori Shinto Ryu blades run about 2+(1/2) ounces (70 grams), while uchibari run about 1+(1/3) ounces (38 grams) each.
Uchibari are singularly attractive blades, having a very sleek, sexy design.
They were very popular, being claimed by several schools, including the
Kukishinden Ryu and the Togakure Ryu.

El uchibari es muy similar al bo shuriken del tipo Meifu Shinkage Ryu.
Es más ligero y tiene los extremos afilados, pero las diferencias en tamaño y forma
no son suficientes para justificar un método de lanzamiento diferente. La única diferencia real
diferencia real está en el punto de anclaje. Hay que tener cuidado al decidir qué
es y qué no es un uchibari. Las hojas más grandes, las hojas de más de 2 onzas (60
gramos), son muy probablemente shuriken Katori Shinto Ryu y se lanzan
desde más atrás de la cabeza y sin ningún chasquido. Tienen la misma
forma, pero las hojas Katori Shinto Ryu son mucho más gruesas.
Las hojas Katori Shinto Ryu pesan alrededor de 2+(1/2) onzas (70 gramos), mientras que las
uchibari pesan alrededor de 1+(1/3) onzas (38 gramos) cada una.
Los uchibari son hojas singularmente atractivas, con un diseño muy elegante y sexy.
Eran muy populares y varias escuelas las reclamaban, entre ellas la
Kukishinden Ryu y la Togakure Ryu.

Samples of the sleek looking *uchibari* blades.

[Samples of the sleek looking uchibari blades.]
[Muestras de las elegantes hojas uchibari].

The throw is the same basic bo shuriken method, but it starts from the front of the head and is a short, snappy movement.

Preparing to throw the *uchibari*.

The *uchibari* anchor point is on the forehead.

[Preparing to throw the uchibari.]
[Preparándose para lanzar el uchibari].

[The uchibari anchor point is on the forehead.]
[El punto de anclaje del uchibari está en la frente].

El lanzamiento es el mismo método básico del bo shuriken, pero comienza desde la parte delantera de la cabeza y es un movimiento corto y rápido.

How to grip the *uchibari*.

[How to grip the uchibari.]
[Cómo sujetar el uchibari].

Start of the Throw

Beginning of the Release

Release

Follow-through

[Start of the Throw]
[Inicio del lanzamiento]

[Beginning of the Release]
[Inicio de la liberación]

[Release]
[Suelta]

[Follow-through]
[Seguimiento]

Chishin Ryu

Chishin Ryu

Chishin Ryu blades are much heavier than Meifu Shinkage Ryu blades, with a wider base that tapers the entire length of the shuriken towards the tip. This design gives the blade a natural tendency to penetrate deeply. It can be a diffi cult blade to throw well, but of all the bo shuriken, this design is arguably the most lethal. This can be thrown jikidaho (direct throw) or hantendaho (reverse throw). The basic throw is not very different from a standard bo shuriken throw, but you may notice that there is no wrist snap and much less flexing of the arm. Also, note that the throw is done with the right foot forward and there is no step, just a shifting of balance forward. The heavier the blade is, the less you fl ex the wrist. Also, the heavier the blade is, the easier it is to brush it during the throw. These examples are 6 inches (16cm) long and weigh 3+(1/2) ounces (100g).

Las hojas Chishin Ryu son mucho más pesadas que las hojas Meifu Shinkage Ryu, con una base más ancha que se estrecha a lo largo de todo el shuriken hasta la punta. Este diseño confiere a la hoja una tendencia natural a penetrar profundamente. Puede ser una hoja difícil de lanzar bien, pero de todos los bo shuriken, este diseño es podría decirse que es el más letal. Se puede lanzar jikidaho (lanzamiento directo) o hantendaho (lanzamiento inverso). El lanzamiento básico no es muy diferente de un lanzamiento estándar de bo shuriken, pero se puede observar que no hay movimiento de muñeca y flexiona mucho menos el brazo. Además, ten en cuenta que el lanzamiento se realiza con el pie derecho hacia delante y no hay paso, solo un desplazamiento del equilibrio hacia delante. Cuanto más pesada es la hoja, menos se flexiona la muñeca. Además, cuanto más pesada es la es más pesada la hoja, más fácil es rozarla durante el lanzamiento. Estos ejemplos miden 6 pulgadas (16 cm) de largo y pesan 3+(1/2) onzas (100 g).

Chishin Ryu Blades

Chishin Ryu Grip

[Chishin Ryu Blades]
[Láminas Chishin Ryu]

[Chishin Ryu Grip]
[Empuñe del Chishin Ryu]

Here is the basic throw in pictures. For heavier blades like this, the throw begins at the rear of the head, and maybe behind it.

Here is a comparison between the *uchibari* (above) and the much heavier Chishin Ryu (below).

[Here is a comparison between the uchibari (above) and the much heavier Chishin Ryu (below).]
[Aquí hay una comparación entre el uchibari (arriba) y el Chishin Ryu (abajo), mucho más pesado].

Aquí está el lanzamiento básico en imágenes. Para hojas más pesadas como esta, el lanzamiento comienza en la parte posterior de la cabeza, y tal vez detrás de ella.

Throwing the Chishin Ryu blade, step one.

Throwing the Chishin Ryu blade, step two.

Throwing the Chishin Ryu blade, step three.

Throwing the Chishin Ryu blade, step four.

[Throwing the Chishin Ryu blade, step one.]
[Lanzamiento de la hoja Chishin Ryu, paso uno].

[Throwing the Chishin Ryu blade, step two.]
[Lanzamiento de la hoja Chishin Ryu, paso dos].

[Throwing the Chishin Ryu blade, step three.]
[Lanzamiento de la hoja Chishin Ryu, paso tres.]

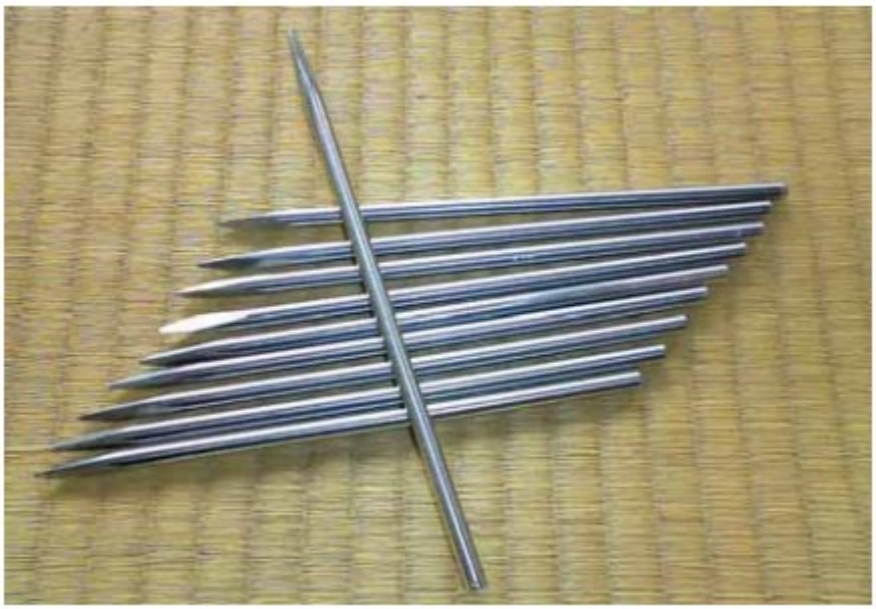
[Throwing the Chishin Ryu blade, step four.]
[Lanzamiento de la hoja Chishin Ryu, paso cuatro.]

Shirai Ryu

Shirai Ryu

Shirai Ryu blades are exceptionally long blades of round stock, like big needles. Because they have no facets and are so long (around 8 inches or 21cm)
the hand is used in a unique way during the throw. The fi ngers guide and
control the upper part of the blade, as usual, but the inside of the wrist is also
employed, cupping the bottom of the blade. The shuriken makes a sort of “bridge” between the fi ngertips and the notch in your wrist that forms when
the thumb is closed. During the throw itself, you have to push on the bottom
of the blade with your wrist and palm. These are long blades; they need a lot
of brushing. You must keep your wrist vertical until after the blade is gone
from your hand. Throwing these long, slender blades feels somewhat like
running a length of rope across your hand. It has that kind of feeling.

Las hojas Shirai Ryu son hojas excepcionalmente largas de acero redondo, como grandes agujas. Debido a que no tienen facetas y son tan largas (alrededor de 8 pulgadas o 21 cm)
la mano se utiliza de una manera única durante el lanzamiento. Los dedos guían y
controlan la parte superior de la hoja, como es habitual, pero también se emplea la parte interior de la muñeca
emplea, ahuecando la parte inferior de la hoja. El shuriken forma una especie de «puente» entre las yemas de los dedos y la muesca de la muñeca que se forma cuando
se cierra el pulgar. Durante el lanzamiento, hay que empujar la parte inferior
de la hoja con la muñeca y la palma de la mano. Son hojas largas, por lo que requieren mucho de práctica. Debes mantener la muñeca vertical hasta que la hoja haya salido
de la mano. Lanzar estas hojas largas y delgadas se siente un poco como
pasar una cuerda por la mano. Da esa sensación.



Shirai Ryu Blades

[Shirai Ryu Blades]
[Hojas Shirai Ryu]

Throwing the Shirai Ryu blade as seen from the front.

From the side you can see how far back the hand goes that's holding the blade.

As the arm moves forward the brushing begins.

The Shirai Ryu Blade has left the hand and is heading towards the target.

Follow through on the throw allows for the selecting of the next blade held in the hand.

[Throwing the Shirai Ryu blade as seen from the front.]
[Lanzamiento de la hoja Shirai Ryu visto desde delante].

[From the side you can see how far back the hand goes that's holding the blade.]
[Desde el lateral se puede ver lo lejos que llega la mano que sujeta la hoja].

[As the arm moves forward the brushing begins.]
[A medida que el brazo se mueve hacia delante, comienza el roce].

[The Shirai Ryu Blade has left the hand and is heading towards the target.]
[La hoja Shirai Ryu ha salido de la mano y se dirige hacia el objetivo].

[Follow through on the throw allows for the selecting of the next blade held in the hand.]
[El seguimiento del lanzamiento permite seleccionar la siguiente hoja que se sostiene en la mano.]

Nage-ya Shuriken

Nage-ya Shuriken

Nage-ya literally means “throwing arrow” or “dart.” There is a specifi c
Japanese weapon referred to as a nage-ya, but I have chosen to use nageya to refer to a whole
category of aerodynamic throwing weapons. In this
instance, “dart” means a throwing weapon whose fl ight characteristics are
intentionally modifi ed by its design—notably tail fi ns, bristles, fl etchings
or a wrapping of cloth, string or paper. Nage-ya are also usually tapered
towards both ends. (Compare Meifu Shinkage Ryu and Kono Ryu shuriken)
These are both bo-shuriken, but they are sufficiently different in design to
merit a separate category.

Nage-ya significa literalmente «flecha arrojadiza» o «dardo». Existe un arma japonesa específica arma japonesa llamada nage-ya, pero he optado por utilizar nageya para referirme a toda una categoría de armas arrojadizas aerodinámicas. En este
caso, «dardo» significa un arma arrojadiza cuyas características de vuelo están
modificadas intencionadamente por su diseño, en particular por aletas, cerdas, plumas
o una envoltura de tela, cuerda o papel. Los nage-ya también suelen ser cónicos
hacia ambos extremos. (Compárense los shuriken Meifu Shinkage Ryu y Kono Ryu).
Ambos son bo-shuriken, pero son lo suficientemente diferentes en su diseño como para
merecer una categoría separada.

The *Nage-ya* or *Uchi-ne*

[The Nage-ya or Uchi-ne]
[El Nage-ya o Uchi-ne]

Kono Ryu shuriken

[Kono Ryu shuriken]
[Shuriken Kono Ryu]

The bo shuriken, if it is not perfectly (or luckily) thrown, will not stick. The dart, nage-ya, does not depend entirely upon the skill of the thrower in order to fl y straight and penetrate the target. The nage-ya, to varying degrees, will self-correct in fl ight, increasing the chances of success. You might think that such a design would be the best choice and see no reason for the more diffi cult bo shuriken, but nage-ya are larger, heavier and more expensive than bo shuriken, which means you'll be able to carry fewer of them. There is another reason: If you ever need to throw something that is not a shuriken, you will fi nd objects that fl y like bo shuriken very common, but dart-like objects will be somewhat rare. Having said that, nage-ya do tend to cause more damage than bo shuriken because of their heavier weight and broader points.

El bo shuriken, si no se lanza perfectamente (o con suerte), no se clavará. El dardo, nage-ya, no depende totalmente de la habilidad del lanzador para volar en línea recta y penetrar en el objetivo. El nage-ya, en mayor o menor medida, se autocorrige en vuelo, lo que aumenta las posibilidades de éxito. Se podría pensar que ese diseño sería la mejor opción y no vería ninguna razón para el difícil bo shuriken, pero los nage-ya son más grandes, pesados y caros que los bo shuriken, lo que significa que podrás llevar menos. Hay otra razón: si alguna vez necesitas lanzar algo que no sea un shuriken, encontrarás objetos que vuelan como los bo shuriken muy comunes, pero los objetos similares a dardos serán algo raros. Dicho esto, los nage-ya tienden causar más daño que los bo shuriken debido a su mayor peso y puntas más anchas.

Negishi Ryu Blade

[Negishi Ryu Blade]
[Hoja Negishi Ryu]

Not every dart has a particularly effective aerodynamic design. Some ideas worked better than others. As always, the design will depend on the source material, the intended purpose and the amount of craftsmanship involved. The modern toy dart is a perfect throwing tool. The weight is distributed forward, the tail is light and provides maximum surface area and the tip is slender, sharp and hardened. It takes very little skill to throw one and cause it to stick into an object. The only problem with it is that it was intended only to penetrate a few millimeters and cause only a minimal amount of damage. If it were heavier and had a larger tip, it would be a formidable throwing weapon. Indeed, there were some shuriken that evolved into designs that very closely resemble modern darts. (See Juji-gata shuriken)

No todos los dardos tienen un diseño aerodinámico especialmente eficaz. Algunas ideas funcionaron mejor que otras. Como siempre, el diseño dependerá del material de origen , el propósito previsto y la cantidad de artesanía involucrada. El dardo de juguete moderno es una herramienta de lanzamiento perfecta. El peso se distribuye

hacia delante, la cola es ligera y proporciona la máxima superficie y la punta es delgada, afilada y endurecida. Se necesita muy poca habilidad para lanzar uno y hacer que que se clave en un objeto. El único problema es que está diseñado para penetrar unos pocos milímetros y causar solo un daño mínimo.
Si fuera más pesado y tuviera una punta más grande, sería un arma arrojadiza formidable . De hecho, hubo algunos shuriken que evolucionaron hacia diseños muy se asemejan mucho a los dardos modernos. (Véase Juji-gata shuriken)

Because of the increased weight and the effectiveness of the stabilizers (tail fi ns) these types of shuriken require a different throwing technique to maximize their chance at success. The throw does not appear to be very different from that of a standard bo shuriken, but it is different in several important ways.
The blade is gripped differently, sitting in the hand between the fi rst and third fi ngers, as opposed to the fi rst and second. The thumb rests against the tail, which provides better retention in the hand than a bo shuriken.

Juji-gata shuriken look very similar to modern darts.

[Juji-gata shuriken look very similar to modern darts.]
[Los shuriken Juji-gata son muy similares a los dardos modernos].

Debido al aumento de peso y a la eficacia de los estabilizadores (aletas de cola), este tipo de shuriken requiere una técnica de lanzamiento diferente para maximizar sus posibilidades de éxito. El lanzamiento no parece ser muy diferente del de un bo shuriken estándar, pero sí lo es en varios aspectos importantes.
La hoja se sujeta de forma diferente, colocándola en la mano entre el primer y tercer dedo, en lugar de entre el primero y el segundo. El pulgar se apoya contra la cola, lo que proporciona una mejor retención en la mano que un bo shuriken.

This is how you grip a Negishi Ryu shuriken.

[This is how you grip a Negishi Ryu shuriken.]
[Así es como se sujeta un shuriken Negishi Ryu].

The throw also differs in that the shuriken is held against the side of the head with the palm facing out. As the body moves forward, the elbow leads the throw, not the hand and the hand sweeps from the outside to the inside in a very circular movement. There is no snap shot possible with a dart. It would disrupt the fl ight of the blade and ruin the shot.

El lanzamiento también difiere en que el shuriken se sostiene contra el lateral de la cabeza con la palma hacia afuera. A medida que el cuerpo avanza, el codo guía el lanzamiento, no la mano, y esta se desplaza de afuera hacia adentro en un movimiento muy circular. No es posible un disparo rápido con un dardo. Interrumpiría el vuelo de la hoja y arruinaría el tiro.

Negishi Ryu

Negishi Ryu

All of the nage-ya type blades are thrown with a larger, slower throw than the smaller bo-shuriken. Heavier blades require a slower, more circular throw.

Todas las hojas de tipo nage-ya se lanzan con un lanzamiento más grande y lento que los bo-shuriken más pequeños. Las hojas más pesadas requieren un lanzamiento más lento y circular.

There are numerous pictures of Negishi Ryu blades in this book, so the shape ought to be familiar, but the throw is very different to what we have discussed. In many ways it is the opposite of the standard bo shuriken throw. To begin with, the body does not face the target squarely, as with the Meifu Shinkage Ryu. It is angled away from the target at 60 degrees. The palm faces out before the throw. Once the throw begins, the elbow leads the movement and when the hand moves, it sweeps from the outside in. There is some brushing required but not nearly as much as with a regular bo shuriken. As a matter of fact, the body moves so much differently with Negishi Ryu type blades, we often switch from one type to another during practice when our muscles become fatigued. One set of muscles for one kind of blade, one set of muscles for another. In the photos, pay attention to the initial hand position, the leading of the elbow and the fi nal position of the hand, which is cocked back towards the rear more than with any other shuriken.

Hay numerosas imágenes de hojas Negishi Ryu en este libro, por lo que forma debería resultar familiar, pero el lanzamiento es muy diferente al que hemos discutido. En muchos sentidos, es lo contrario del lanzamiento estándar del bo shuriken . Para empezar, el cuerpo no se coloca de frente al objetivo, como en el el Meifu Shinkage Ryu. Se inclina 60 grados alejándose del objetivo. La palma mira hacia fuera antes del lanzamiento. Una vez que comienza el lanzamiento, el codo guía el movimiento y, cuando la mano se mueve, barre desde fuera hacia dentro. Se requiere cierto roce, pero no tanto como con un bo shuriken normal

bo shuriken. De hecho, el cuerpo se mueve de forma muy diferente con las hojas tipo Negishi Ryu, que a menudo cambiamos de un tipo a otro durante práctica cuando nuestros músculos se fatigan. Un conjunto de músculos para un tipo de hoja, un grupo de músculos para otro. En las fotos, fíjate a la posición inicial de la mano, la inclinación del codo y la posición final de la mano, que está más echada hacia atrás que con cualquier otro shuriken.

Throwing the Negishi Ryu blade, step one

Throwing the Negishi Ryu blade, step two

Throwing the Negishi Ryu blade, step three

Throwing the Negishi Ryu blade, step four

[Throwing the Negishi Ryu blade, step one]
[Lanzamiento de la hoja Negishi Ryu, paso uno]

[Throwing the Negishi Ryu blade, step two]
[Lanzamiento de la hoja Negishi Ryu, paso dos]

[Throwing the Negishi Ryu blade, step three]
[Lanzamiento de la hoja Negishi Ryu, paso tres]

[Throwing the Negishi Ryu blade, step four]
[Lanzamiento de la hoja Negishi Ryu, paso cuatro]

This should be the position of the hand as it's being released.

[This should be the position of the hand as it's being released.]
[Esta debería ser la posición de la mano al soltarla].

Be careful not to assume that, because the last picture shows Otsuka Sensei's hand pointing forward, that this is the end of the arm's movement —it is not. The arm keeps moving in a smooth arc to the left hip. If you were to stop the arm at this point it would ruin the throw and rob the shuriken of a great deal of energy.

Ten cuidado de no dar por sentado que, como la última imagen muestra la mano del maestro Otsuka Sensei apuntando hacia adelante, que este sea el final del movimiento del brazo , porque no es así. El brazo sigue moviéndose en un arco suave hacia la cadera izquierda. Si detener el brazo en este punto, se arruinaría el lanzamiento y se le quitaría al shuriken de una gran cantidad de energía.

Shaken

Shaken

There were dozens of shaken designs, many of which had different purposes. Some were purely throwing weapons, some for hand-to-hand and throwing and some were used to deliver burning fuses, secret messages and even poison. Most had four points, some had 5, 6 and even 8 points, but the more points there were, the more diffi cult it was to throw and the less

damage the shuriken would cause. There are two main kinds of shaken shuriken: Piercing blades and cutting blades. Piercing blades are made of thicker metal (.1 to .2 inches/4mm to 6mm) and have longer, more slender points. Cutting blades are made of thinner metal (.03 to .07 inches/1mm to 2mm) and often have smaller, knife-like points. Some are designed only to "stick," some are designed only to cut. All shaken are capable of piercing or cutting. When we refer to cutting or piercing, we refer to the nature of the wounds they create in human fl esh, not to their performance in practice targets. This is not a sport; these are not sporting goods. Never judge the capability of a weapon solely by its performance on inanimate target materials.

The shaken is often thought of as an "easy" weapon to throw. It is in fact easier to stick in the target because of its many points, but developing power and accuracy in the throw is, in the author's opinion, more diffi cult than with the bo shuriken. Because of their wider, more dangerous shapes, shaken are also more diffi cult to carry than bo shuriken. The traditional number of blades to be carried was nine, but anyone who thought they would actually need a lot of shuriken would carry as many as they could.

Había docenas de diseños de shaken, muchos de los cuales tenían diferentes propósitos. Algunos eran puramente armas arrojadizas, otros para el combate cuerpo a cuerpo y lanzamiento, y otros se utilizaban para lanzar mechas encendidas, mensajes secretos e incluso veneno. La mayoría tenían cuatro puntas, algunos tenían 5, 6 e incluso 8 puntas, pero cuantos más puntos tenían, más difícil era lanzarlos y menos daño causaba el shuriken. Hay dos tipos principales de shuriken shaken shuriken: cuchillas perforantes y cuchillas cortantes. Las cuchillas perforantes están hechas de metal más grueso (de 0,1 a 0,2 pulgadas/de 4 mm a 6 mm) y tienen puntas más largas y delgadas . Las hojas cortantes están hechas de metal más fino (de 1 mm a 2 mm) y suelen tener puntas más pequeñas, similares a las de un cuchillo. Algunas están diseñadas solo para «clavar», otras están diseñadas solo para cortar. Todos los shaken son capaces de perforar o cortar. Cuando nos referimos a cortar o perforar, nos referimos a la naturaleza de las heridas que crean en la carne humana, no a su rendimiento en objetivos de práctica. Esto no es un deporte; no son artículos deportivos. Nunca juzgues la capacidad de un arma únicamente por su rendimiento en materiales inanimados .

A menudo se piensa que el shaken es un arma «fácil» de lanzar. Es fácil clavarlo en el blanco debido a sus múltiples puntas, pero desarrollar la potencia y la precisión en el lanzamiento es, en opinión del autor, más difícil. que con el bo shuriken. Debido a su forma más ancha y peligrosa, los shaken también son más difíciles de llevar que los bo shuriken. El número tradicional número de cuchillas que se llevaban era nueve, pero cualquiera que pensara que que realmente necesitaría muchos shuriken llevaba tantos como podía.

The shaken with holes in the center could be strung together with a piece of cord. The shaken without holes could be carried between the folds of the wide obi (sash) worn around the waist. A samurai might only carry two or three but a ninja might carry more than a dozen, secreted in various pockets all over his body.

Los shaken con agujeros en el centro podían unirse con un trozo
de cordón. Los shaken sin agujeros podían llevarse entre los pliegues del
ancho obi (faja) que se llevaba alrededor de la cintura. Un samurái solo podía llevar dos o
tres, pero un ninja podía llevar más de una docena, escondidos en varios bolsillos
por todo el cuerpo.

For a ninja, the shuriken was far more than just a throwing weapon. The manner in which it was carried could serve a purpose. If the shuriken were placed in pockets over vital areas such as the chest, the back of the neck or the forearms, then they would serve as a kind of secret armor against sword cuts. They could be tied to the soles of their shoes as a kicking weapon. In these cases, they did not have to serve with 100% effectiveness; they only needed to work well enough to help you survive. Remember that Japanese armor was made of iron plate about .03 inches (1mm) thick. A shaken was usually .03 to .07 inches (1 to 2mm) thick. It would stop a sword cut just as well as any armor of that time and place.

Senban shuriken can be carried by tying them to a cord or rope.

[Senban shuriken can be carried by tying them to a cord or rope.]
[Los shuriken senban se pueden llevar atados a un cordón o cuerda].

Para un ninja, el shuriken era mucho más que un arma arrojadiza. La
manera en que se llevaba podía servir para un propósito. Si los shuriken se
colocaban en bolsillos sobre zonas vitales como el pecho, la nuca o
los antebrazos, entonces servirían como una especie de armadura secreta contra los
. Se podían atar a las suelas de los zapatos como arma para dar patadas. En
estos casos, no tenían que servir con una eficacia del 100 %; solo
tenían que funcionar lo suficientemente bien como para ayudarte a sobrevivir. Recuerda que la
armadura japonesa estaba hecha de una placa de hierro de aproximadamente 0,03 pulgadas (1 mm)
de grosor. Un shaken
tenía normalmente un grosor de entre 1 y 2 mm. Detendría un corte de espada tan
cualquier armadura de la época y el lugar.

The method of throwing both kinds of shaken is similar, but with a few differences owing to the different weights and shapes. The Meifu Shinkage Ryu is primarily a bo shuriken school, but Someya Sensei did train with a kind of juji shaken, (cruciform shuriken) a piercing blade that was popular with many of the old budo schools. That throw will be presented here. Then we will have a look at the senban throw of Togakure Ryu (a cutting blade).

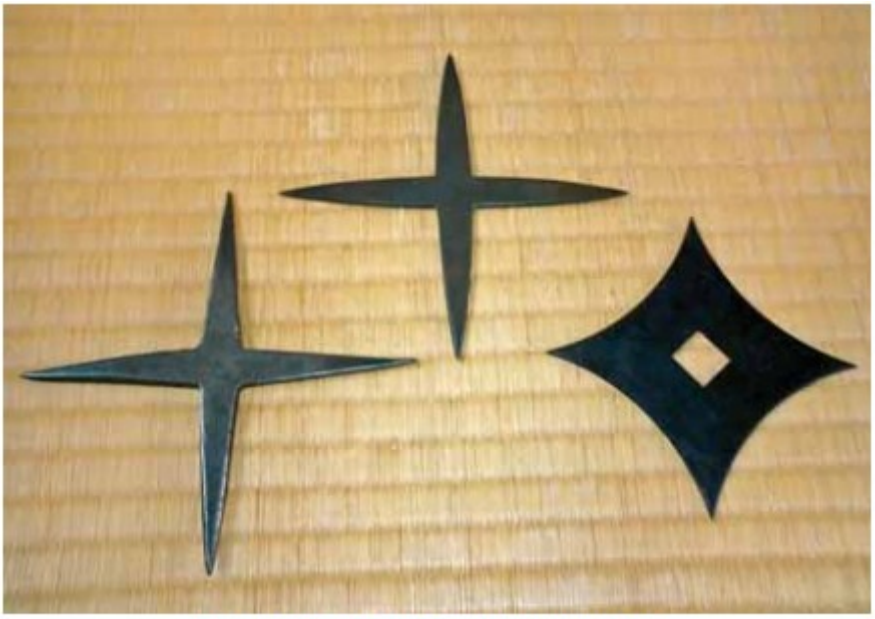
Senban shuriken can be used as secret armor when tied together along the arm.

[Senban shuriken can be used as secret armor when tied together along the arm.]
[Los shuriken senban se pueden utilizar como armadura secreta cuando se atan juntos a lo largo del brazo].

El método para lanzar ambos tipos de shaken es similar, pero con algunas diferencias debido a los diferentes pesos y formas. La escuela Meifu Shinkage Ryu es principalmente una escuela de bo shuriken, pero Someya Sensei entrenó con un tipo de juji shaken (shuriken cruciforme), una hoja perforante que era popular en muchas de las antiguas escuelas de budo. Ese lanzamiento se presentará aquí. A continuación, veremos el lanzamiento senban de Togakure Ryu (una hoja cortante).

The basic grip resembles the “pistol” gesture: index fi nger straight, the rest of the fi ngers curled in. The tip of the index fi nger should lie just over the forward edge (not point) of the shuriken. This grip applies to almost

any shaken. The index fi nger and the wrist cause the blade to spin, not the movement of the arm.
The juji shaken does not have cutting edges so the release for that blade is simpler than the Togakure Ryu senban. The Togakure Ryu senban re - quires a turning of the hand to keep the rear edges from slicing the palm as it flies away.



Some samples of *Juji* and Togakure Ryu *shaken.*

[Some samples of Juji and Togakure Ryu shaken.]
[Algunas muestras de Juji y Togakure Ryu shaken].

El agarre básico se asemeja al gesto de «pistola»: el dedo índice recto y resto de los dedos curvados. La punta del dedo índice debe quedar justo por encima el borde delantero (no la punta) del shuriken. Este agarre se aplica a casi cualquier shaken. El dedo índice y la muñeca hacen girar la hoja, no el movimiento del brazo.
El juji shaken no tiene filos, por lo que la liberación de esa hoja es más sencillo que el del Togakure Ryu senban. El Togakure Ryu senban requiere requiere un giro de la mano para evitar que los bordes traseros corten la palma al salir disparada.

Juji Shaken

Juji Shaken

The juji shaken is thrown in a simple overhand manner. The grip is simple.
The bottom three fi ngers wrap around the lower blade and the index fi nger covers just enough of the horizontal blade to make sure the shaken
is aligned with the target during the throw. There is no need to spin the
juji shaken rapidly due to its thickness (6mm). It has piercing type points
as opposed to cutting points. It does need to spin a little, however, to fl y
accurately. The index fi nger creates spin by pulling down slightly on the
forward-facing blade of the shuriken during the throw.

El juji shaken se lanza de forma sencilla por encima de la cabeza. El agarre es sencillo.
Los tres dedos inferiores envuelven la hoja inferior y el dedo índice cubre solo lo suficiente de la hoja horizontal para asegurarse de que el shaken
esté alineado con el objetivo durante el lanzamiento. No es necesario girar el
juji shaken rápidamente debido a su grosor (6 mm). Tiene puntas de tipo perforante
en lugar de cortantes. Sin embargo, es necesario girarlo un poco para que vuele
con precisión. El dedo índice crea el giro tirando ligeramente hacia abajo de la
hoja delantera del shuriken durante el lanzamiento.

An impressive display of *juji shaken.*

[An impressive display of juji shaken.]
[Una impresionante demostración del juji shaken].

How to grip the *juji shaken*.

The start of the throw.

The *juji shaken* as it is being released.

The position of the hand after the *juji shaken* has been released.

Beginning of *juji shaken* throw.

The arm starts its movement forward.

[How to grip the juji shaken.]
[Cómo sujetar el juji shaken].

[The start of the throw.]
[El inicio del lanzamiento].

[The juji shaken as it is being released.]
[El juji shaken en el momento del lanzamiento].

[The position of the hand after the juji shaken has been released.]
[La posición de la mano después de soltar el juji shaken].

[Beginning of juji shaken throw]
[Inicio del lanzamiento juji shaken]

[The arm starts its movement forward.]
[El brazo comienza su movimiento hacia delante.]

The *juji shaken* just as it is being released.

The hand and arm follow through and prepare for the next throw.

Juji Shaken

[The juji shaken just as it is being released.]
[El juji shaken justo cuando se libera.]

[The hand and arm follow through and prepare for the next throw.]
[La mano y el brazo siguen el movimiento y se preparan para el siguiente lanzamiento].

[Juji Shaken]
[Juji Shaken]

Togakure Ryu Senban

Togakure Ryu Senban

The Togakure Ryu senban is a much thinner (.06 inches/1.6mm) piece of metal than the thick juji shaken (.23 inch/6mm). It is more of a cutting weap - on than a piercing weapon. Because of this, and its light weight, it needs to be spun very rapidly in fl ight. The throw is much smaller and faster than a juji shaken. These blades, because of their light weight and thin profi le, are

also capable of being thrown side -
hand very effectively.
They are often employed in
greater numbers than the thicker,
larger piercing-type shaken. As
many as a dozen are drawn and
held in the left hand in preparation for the right hand to draw
them, one or two at a time, and
throw them.
First we will look at the over -
hand throw and then we will
discuss the sidehand throw.

El Togakure Ryu senban es una pieza de metal mucho más delgada (0,06 pulgadas/1,6 mm) que el grueso juji shaken (0,23 pulgadas/6 mm). Es más un arma cortante
que un arma punzante. Debido a esto, y a su peso ligero, necesita
girarse muy rápidamente en el aire. El lanzamiento es mucho más corto y rápido que el del juji shaken. Estas hojas, debido a su peso ligero y perfil delgado,
también pueden lanzarse de lado
de manera muy eficaz.
A menudo se emplean en
mayor número que las espadas más gruesas y
grandes y gruesas de tipo perforante.
se pueden sacar hasta una docena y
en la mano izquierda en preparación para que la mano derecha saque
uno o dos a la vez, y
lanzarlos.
Primero veremos el lanzamiento por encima de la
y luego
hablaremos del lanzamiento lateral.

Senban.

[Senban.]
[Senban.]

The upper arm and wrist snap forward and back, moving as little as possible. You don’t want your arm to move too far forward or the blade will
go into the ground. Try not to let your upper arm move at all during the throw. Snap the wrist forward and back about 10 inches (25 cm) at most. As you snap the wrist forward, your hand is going to turn inward so that your palm is facing you and your thumb is pointing up. The hand is turned inwards to allow the senban to clear your thumb without cutting you. As long as you don’t try to “hold” the senban, but merely allow it to “perch,” the blade will not turn inwards with your hand. It will keep rotating and fl y straight to the target. Try to think of your hand as a “tool” that simply propels and spins the blade, not as a hand that is gripping and releasing something. It might even help to visualize one of those skeet throwers—it does not “hold” the skeet, it merely casts it.

Beginning of the Throw Mid-Throw The Release

[Beginning of the Throw]
[Inicio del lanzamiento]

[Mid-Throw]
[Medio lanzamiento]

[The Release]
[El lanzamiento]

El brazo y la muñeca se mueven hacia adelante y hacia atrás, moviéndose lo menos posible. No es conveniente que el brazo se mueva demasiado hacia adelante, ya que la pala
clavarse en el suelo. Intenta que el brazo no se mueva en absoluto durante el lanzamiento. Mueva la muñeca hacia adelante y hacia atrás unos 25 cm como máximo. Al mover la muñeca hacia delante, la mano girará hacia dentro, de modo que la palma quede mirando hacia ti y el pulgar apuntando hacia arriba. La mano gira hacia dentro para permitir que el senban pase por encima de tu pulgar sin cortarte. y no intentes «sujetar» el senban, sino que simplemente dejes que se «posa», la hoja no girará hacia dentro con la mano. Seguirá girando y
volará recto hacia el objetivo. Intenta pensar en tu mano como una «herramienta» que simplemente impulsa y hace girar la hoja, no como una mano que agarra y suelta
algo. Incluso podría ser útil visualizar uno de esos lanzadores de platos de tiro al plato: no «sujeta» el plato, simplemente lo lanza.

Throwing Grip

Mid-Throw

Release Hand Position

[Throwing Grip]
[Agarre para lanzar]

[Mid-Throw]
[Mitad del lanzamiento]

[Release Hand Position]
[Posición de la mano al soltar]

Below is the overhand senban throw again, this time with no blade. Notice how, as the wrist snaps forward, the palm turns to the inside. If the palm does not turn, the bottom point will cut you as the blade begins to spin. Before the throw, the thumb is on the left hand side of the blade. As the throw begins, the thumb moves to the center. At the end of the throw, the thumb is all the way to the right.
The most common problem you may encounter is moving your arm too much during the throw. Note the short distance the arm moves in the pictures below.

A continuación se muestra de nuevo el lanzamiento senban por encima de la cabeza, esta vez sin hoja.
Observe cómo, al girar la muñeca hacia delante, la palma gira hacia dentro. Si la la palma no gira, la punta inferior le cortará cuando la hoja comience a girar. Antes del lanzamiento, el pulgar está en el lado izquierdo de la hoja. Cuando comienza el lanzamiento, el pulgar se mueve hacia el centro. Al final del lanzamiento, el pulgar está completamente a la derecha.
El problema más común que puede encontrar es mover demasiado el brazo demasiado durante el lanzamiento. Observe la corta distancia que se mueve el brazo en las imágenes de abajo.

Senban Throwing Grip

Mid-Throw

Senban Release

[Senban Throwing Grip]
[Agarre de lanzamiento Senban]

[Mid-Throw]
[A mitad del lanzamiento]

[Senban Release]
[Suelta senban]

To counter this, you may train with your left arm horizontal in front of your chest. Keep it in place as a “bumper” for your right arm. Eventually you will be able to throw without even touching your left arm.

Para contrarrestar esto, puedes entrenar con el brazo izquierdo en posición horizontal delante tu pecho. Mantenlo en su sitio como un «parachoques» para tu brazo derecho. Con el tiempo podrás lanzar sin siquiera tocar tu brazo izquierdo.

Use the non-throwing arm as a bumper.

Releasing the *Senban*

[Use the non-throwing arm as a bumper.]
[Utiliza el brazo que no lanza como amortiguador].

[Releasing the Senban]
[Soltar el senban]

The sidehand throw is somewhat unique to the Togakure Ryu. It is a very surreptitious movement where the throw is completed close to the body and hidden by the sleeves. In order for the shuriken to fl y accurately sidehand, it must be spun very quickly. Hatsumi Sensei recommends practicing the throw with business cards. First we will look at the grip and then the throw from in front and behind the thrower. The reason we will look at the throw from behind is to see how the body and the arms hide the throw. Done properly, the throw will be invisible from behind and hard to see from in front.
To begin, the senban should be held in the left hand, pressed against to the body. The right hand should also be kept pressed into the belly, low and inconspicuous. The right hand will slide the top senban off into the right palm and form the tenouchi.

El lanzamiento lateral es algo exclusivo del Togakure Ryu. Es un movimiento muy movimiento sigiloso en el que el lanzamiento se completa cerca del cuerpo y oculta por las mangas. Para que el shuriken vuele con precisión lateralmente, debe girarse muy rápidamente. Hatsumi Sensei recomienda practicar el lanzamiento con tarjetas de visita. Primero veremos el agarre y luego el lanzamiento desde delante y desde detrás del lanzador. La razón por la que veremos el lanzamiento desde atrás es para ver cómo el cuerpo y los brazos ocultan el lanzamiento. Si se hace correctamente, el lanzamiento será invisible desde atrás y difícil de ver desde delante.
Para empezar, el senban debe sujetarse con la mano izquierda, presionado contra el cuerpo. La mano derecha también debe mantenerse presionada contra el vientre, baja y discreta. La mano derecha deslizará el senban superior hacia la palma derecha palma y formará el tenouchi.

Hold *senban* in the left hand.

Slide out the first *senban*.

[Hold senban in the left hand.]
[Sostén el senban con la mano izquierda].

[Slide out the first senban.]
[Desliza el primer senban hacia fuera].

The sidehand grip is formed by supporting the underside of the senban with the side of the middle fi nger, pressing down with the thumb and
"hooking" the side of one point with the index fi nger. Be careful where
you put the index finger. The senban will rotate around the index finger.
This is what gives the sidehand throw such a high rate of spin. It does not
rotate on its point, however. It rotates around the side of the point where
it pushes against the finger. If you put your fi nger on the point, it will cut
you when you throw it.

El agarre lateral se forma apoyando la parte inferior del senban con el lado del dedo medio, presionando con el pulgar y
«enganchando» el lado de una punta con el dedo índice. Tenga cuidado con dónde
coloca el dedo índice. El senban girará alrededor del dedo índice.
Esto es lo que le da al lanzamiento lateral un índice de giro tan alto. Sin embargo, no
gira sobre su punta, sin embargo. Gira alrededor del lado de la punta donde
empuja contra el dedo. Si coloca el dedo en la punta, se cortará
cuando lo lances.

The right wrist then snaps quickly in the direction of the target. It is
important to remember that this throw is a hidden movement, so if your target is to your left, you need to turn your body to the left to hide the throw.
The elbow should stay in contact with your body during the throw. What
makes the Togakure Ryu sidehand throw so unique is that it is the only
shuriken throwing method that requires the arms to stay low, close to the
body and well below the armpits.

A continuación, la muñeca derecha se mueve rápidamente en dirección al objetivo. Es importante recordar que este lanzamiento es un movimiento oculto, por lo que si tu objetivo está a tu izquierda, debes girar el cuerpo hacia la izquierda para ocultar el lanzamiento. El codo debe permanecer en contacto con el cuerpo durante el lanzamiento. Lo hace que el lanzamiento lateral Togakure Ryu sea tan único es que es el único método de lanzamiento de shuriken que requiere que los brazos permanezcan bajos, cerca del cuerpo y muy por debajo de las axilas.

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The sidehand grip for the *senban*.

The sidehand throw in mid-throw.

The sidehand throw's release position.

[The sidehand grip for the senban.]
[El agarre lateral para el senban].

[The sidehand throw in mid-throw.]
[El lanzamiento lateral en pleno lanzamiento].

[The sidehand throw's release position.]
[Posición de lanzamiento del lanzamiento lateral].

A continuación, la muñeca derecha se mueve rápidamente en dirección al objetivo. Es importante recordar que este lanzamiento es un movimiento oculto, por lo que si el objetivo está a tu izquierda, debes girar el cuerpo hacia la izquierda para ocultar el el lanzamiento. El codo debe permanecer en contacto con el cuerpo durante el lanzamiento. Lo que hace que el lanzamiento lateral Togakure Ryu sea tan único es que es el

único método de lanzamiento de shuriken que requiere que los brazos permanezcan bajos, cerca el cuerpo y muy por debajo de las axilas.

We don’t want any movement visible from the rear, and only minimal movement from the front. Note in the pictures above how the wrist turns but the arm moves very little and stays close to the body. This is unusual for any kind of throwing weapon. What this does for the thrower is to make his shuriken a complete surprise to the opponent, magnifying the power of a piece of metal into a weapon of tremendous psychological impact.

How the sidehand throw looks from the front.

[How the sidehand throw looks from the front.]
[Cómo se ve el lanzamiento lateral desde delante].

No queremos que se vea ningún movimiento desde atrás, y solo un movimiento mínimo movimiento desde la parte delantera. Observe en las imágenes de arriba cómo gira la muñeca pero el brazo se mueve muy poco y se mantiene cerca del cuerpo. Esto es inusual para cualquier tipo de arma arrojadiza. Lo que esto hace para el lanzador es que que su shuriken sea una completa sorpresa para el oponente, lo que magnifica el poder de un trozo de metal en un arma de tremendo impacto psicológico.

You should follow the formal routine for throwing bo shuriken when you throw shaken. Shaken are dangerous weapons, more dangerous than bo shuriken, and need to be treated with the same respect you would afford a fi rearm. A throwing routine helps eliminate random and unpredictable movement. If you drop one, the probability of it sticking in someone’s foot is 300% higher than if you dropped a bo shuriken. Their many points snag on skin and clothing all too easily. All shuriken need to be kept off of the fl oor and out of the way when not in use.

Debes seguir la rutina formal para lanzar bo shuriken cuando
lanzas shaken. Los shaken son armas peligrosas, más peligrosas que
los bo shuriken, y deben tratarse con el mismo respeto que se le daría
un arma de fuego. Una rutina de lanzamiento ayuda a eliminar movimientos aleatorios e
impredecibles
. Si se te cae uno, la probabilidad de que se clave en el pie de alguien
es un 300 % mayor que si se te cayera un bo shuriken. Sus múltiples puntas se clavan
en la piel y la ropa con demasiada facilidad. Todos los shuriken deben mantenerse alejados del
suelo y apartados cuando no se utilicen.

The sidehand throw seen from behind.

[The sidehand throw seen from behind.]
[El lanzamiento lateral visto desde atrás].

Teppan

Teppan

Teppan shuriken are the category of blades that could be any size or shape
of blade made out of sheet metal. Some of them are quite aerodynamic;
some of them are decidedly not. They are usually much easier to fi ght with
than they are to throw, but not always. They are also usually capable of
more uses than a bo shuriken. They often have cutting edges as opposed to

sharp points that can only pierce. In short, they serve a variety of useful, non-ballistic purposes exceeding any other kind of shuriken, but they may also be thrown. To throw them, the basic bo shuriken technique is fi ne. The weight and balance of each blade will be different, so your sensitivity needs to be developed to such a level that you can compensate during the throw. The Iga Ryu blade has a heavy tail, but it catches the wind well. At fi rst it might seem impossible to throw but after some practice, it may seem to be the easiest. The Tsugawa Ryu blade, with its cutting edges, will go through most practice targets easily, but it can be diffi cult to control during the release.
Because of their design, teppan are also very good at being combined or lashed to other objects in order to create a new weapon or tool, such as an animal trap.

Los teppan shuriken son una categoría de cuchillas que pueden tener cualquier tamaño o forma de hoja fabricadas con láminas de metal. Algunas de ellas son bastante aerodinámicas, otras decididamente no. Por lo general, son mucho más fáciles de manejar que lanzar, pero no siempre. También suelen tener más usos que un bo shuriken. A menudo tienen bordes cortantes en lugar de puntas afiladas que solo pueden perforar. En resumen, tienen una variedad de usos útiles y no balísticos que superan a cualquier otro tipo de shuriken, pero también lanzarse. Para lanzarlos, la técnica básica del bo shuriken es adecuada.
El peso y el equilibrio de cada hoja serán diferentes, por lo que tu sensibilidad debe desarrollarse hasta tal punto que puedas compensar durante el lanzamiento. La hoja Iga Ryu tiene una cola pesada, pero capta bien el viento. Al Primero puede parecer imposible lanzarla, pero después de practicar un poco, puede parecer la más fácil. La hoja Tsugawa Ryu, con sus filos cortantes, atravesará atravesará fácilmente la mayoría de los objetivos de práctica, pero puede ser difícil de controlar durante el lanzamiento.
Debido a su diseño, las teppan también son muy buenas para combinarlas o azotados contra otros objetos para crear un nuevo arma o herramienta, como una trampa para animales.

Samples of expedient weapons made from *teppan*.

Various *Teppan*: Iga Ryu, Meifu Shinkage Ryu, Tsugawa Ryu

[Samples of expedient weapons made from teppan.]
[Ejemplos de armas improvisadas fabricadas con teppan].

[Various Teppan: Iga Ryu, Meifu Shinkage Ryu, Tsugawa Ryu]
[Varios teppan: Iga Ryu, Meifu Shinkage Ryu, Tsugawa Ryu]

One rare kind of teppan worthy of note is the senbakoki blade. A senbakoki was a rice-threshing tool in use throughout Japan for hundreds of
years. It is a wooden frame that supports a dozen or more 13-inch (35cm)
long blades of triangular cross-section. The blades of the senbakoki have
apparently been used to construct many kinds of weapons, including shuriken. Senbakoki shuriken can be thrown in the same manner as Tsugawa Ryu shuriken.

Un tipo raro de teppan digno de mención es la hoja senbakoki. Un senbakoki era una herramienta para trillar el arroz que se utilizó en todo Japón durante cientos de
años. Se trata de un marco de madera que sostiene una docena o más de
de sección transversal triangular. Las hojas del senbakoki
aparentemente se han utilizado para construir muchos tipos de armas, incluyendo shuriken. Los shuriken senbakoki se pueden lanzar de la misma manera que los shuriken Tsugawa Ryu.

Senbakoki blades on the threshing tool.

Shuriken made from a *senbakoki* blade.

A *Tekagi* (fighting claw) made from *senbakoki* blades.

[Senbakoki blades on the threshing tool.]
[Cuchillas senbakoki en la herramienta de trilla].

[Shuriken made from a senbakoki blade.]
[Shuriken fabricado con una hoja de senbakoki].

[A Tekagi (fighting claw) made from senbakoki blades.]
[Un tekagi (garra de combate) fabricado con hojas senbakoki].

Kunai

Kunai

There is one other type of Japanese weapon that could be called a teppan, but it is not normally considered a shuriken because of its size: the kunai. The kunai is basically a fl at piece of metal with a handle and a leaf-shaped blade. They can be smaller than some large shuriken or as large as a short sword. The kunai is a kind of multi-tool, roughly made from iron plate (teppan) with unsharpened edges. The point was sharp and the edges would be rough from the kunai being used to shatter plaster and wood, to dig in rocky soil or as a prybar. It was not a knife; it was not made of tempered

steel or polished. It was a cross between a garden trowel, axe and prybar. Ordinarily, this would not be considered a shuriken at all, but it certainly can be thrown and with devastating results. The method of throwing a kunai is the same as that for throwing a Japanese knife or sword. You grasp the handle like a knife and throw it like a knife, but during the release you also push with the palm. Pushing (or brushing) the handle with the palm and index fi nger slows the rotation of the blade, just as brushing with the fi ngers slows the rotation of a shuriken. It is the same principle, but on a larger, slower scale.

Hay otro tipo de arma japonesa que podría llamarse teppan,
pero que normalmente no se considera un shuriken debido a su tamaño: el kunai.
El kunai es básicamente una pieza plana de metal con un mango y una hoja en forma de hoja
puño y hoja en forma de hoja. Puede ser más pequeño que algunos shuriken grandes o tan grande como una espada corta
espada corta. El kunai es una especie de herramienta multiusos, fabricada de forma tosca a partir de una placa de hierro
(teppan) con los bordes sin afilar. La punta era afilada y los bordes podían
eran rugosos debido al uso del kunai para romper yeso y madera, excavar en
suelos rocosos o como palanca. No era un cuchillo; no estaba hecho de acero templado
ni pulido. Era una mezcla entre una paleta de jardín, un hacha y una palanca.
Normalmente, esto no se consideraría un shuriken en absoluto, pero sin duda
se puede lanzar y tener resultados devastadores. El método para lanzar un
kunai es el mismo que para lanzar un cuchillo o una espada japoneses. Se agarra
el mango como un cuchillo y se lanza como un cuchillo, pero al soltarlo
también se empuja con la palma. Empujar (o rozar) el mango con la palma
y el dedo índice ralentiza la rotación de la hoja, al igual que rozarlo con los
los dedos ralentiza la rotación de un shuriken. Es el mismo principio, pero a
escala mayor y más lenta.

Samples of a large and medium sized *kunai*.

[Samples of a large and medium sized kunai.]
[Muestras de un kunai grande y otro mediano].

Tsugawa Ryu

Tsugawa Ryu

The Tsugawa Ryu blade can be thrown in a fashion nearly identical to any bo-shuriken. The blade is gripped with it flat against the fingers, not the edge. (Don’t forget this blade has an inch of sharpened cutting surface on both sides at each end.) As the blade leaves the hand, you brush the flat with the middle finger.

La hoja Tsugawa Ryu se puede lanzar de forma casi idéntica a cualquier bo-shuriken. Se agarra con la hoja plana contra los dedos, no contra el filo. (No olvides que esta hoja tiene una superficie de corte afilada de 2,5 cm en ambos extremos). Al separarse de la mano, se roza la superficie plana con el dedo corazón.

The beginning of throwing a Tsugawa Ryu blade (*kamae*).

[The beginning of throwing a Tsugawa Ryu blade (kamae).]
[El comienzo del lanzamiento de una hoja Tsugawa Ryu (kamae).]

Tsugawa Ryu blade, starting the throw.

The arm moves forward.

[Tsugawa Ryu blade, starting the throw.]
[Hoja Tsugawa Ryu, comenzando el lanzamiento].

[The arm moves forward.]
[El brazo se mueve hacia adelante].

The Tsugawa Ryu blade being released.

The follow-through after the release.

[The Tsugawa Ryu blade being released.]
[La hoja Tsugawa Ryu siendo lanzada].

[The follow-through after the release.]
[El seguimiento tras el lanzamiento.]

Iga Ryu

Iga Ryu

The Iga Ryu can be thrown in a manner similar to the bo shuriken except
for the release. During the release, your right hand will twist slightly clockwise and your index fi nger and thumb will do the brushing. You still have
to keep your wrist at the proper angle and brush the back of the blade,
but it will be much easier to do with these heavy, wide and aerodynamic
shuriken. The blade fl ies with the fl at side facing the target. The Iga Ryu
blade is basically a wing and aerodynamic forces will help straighten it during fl ight. The feeling of throwing the Iga Ryu blade is very different from
a bo shuriken, but once you get it, they seem very easy to throw, like paper
airplanes. You may wish to have a special target used only for these blades,
because they can cause a great deal of damage.

La Iga Ryu se puede lanzar de manera similar al bo shuriken, excepto
por la liberación. Durante la liberación, la mano derecha girará ligeramente en sentido horario y el índice y el pulgar realizarán el movimiento de cepillado. Aún así, es necesario
mantener la muñeca en el ángulo adecuado y rozar la parte posterior de la hoja,
pero será mucho más fácil hacerlo con estos shuriken pesados, anchos y aerodinámicos
. La hoja vuela con el lado plano hacia el objetivo. La hoja del Iga Ryu
es básicamente un ala y las fuerzas aerodinámicas ayudarán a enderezarla durante el vuelo. La sensación de lanzar la hoja Iga Ryu es muy diferente a la

un bo shuriken, pero una vez que lo consigues, parecen muy fáciles de lanzar, como aviones de papel
. Es posible que desee tener un objetivo especial utilizado solo para estas hojas,
ya que pueden causar mucho daño.

This is how you grip the Iga Ryu blade.

Starting position for throwing Iga Ryu blade.

The Iga Ryu blade in mid-throw.

The follow-through after releasing the Iga Ryu blade.

[This is how you grip the Iga Ryu blade.]
[Así es como se sujeta la hoja Iga Ryu].

[Starting position for throwing Iga Ryu blade.]
[Posición inicial para lanzar la hoja Iga Ryu].

[The Iga Ryu blade in mid-throw.]
[La hoja Iga Ryu en pleno lanzamiento].

[The follow-through after releasing the Iga Ryu blade.]
[El seguimiento después de soltar la hoja Iga Ryu].

Combat Techniques

Técnicas de combate

The art of throwing shuriken has always been closely associated with the use of the sword. To teach the integration of the two arts, there are many kata for us to study. All of these exercises can be done with one or two shuriken. You can throw the second shuriken either before or after the first cut. These exercises come from the Meifu Shinkage Ryu. Before you begin, take a moment to calm yourself and become still inside. Try not to think about what you are going to do before it happens. Let throwing and cutting happen on their own, not as expressions of desire to perform well, (this is not a performance art or a sport) or as the execution of plans you have made for the immediate future. Throwing and cutting must be spontaneous, without premeditation, from the void.
(Despite Otsuka Sensei's estimation of my skills, I am NOT particularly skilled in the use of the katana. I apologize for my imperfect form. The important thing to note is how the shuriken is incorporated into the ordinary use of the sword.)

El arte de lanzar shuriken siempre ha estado estrechamente relacionado con el uso de la espada. Para enseñar la integración de ambos artes, existen muchos katas que podemos estudiar. Todos estos ejercicios se pueden realizar con uno o dos shuriken. Puedes lanzar el segundo shuriken antes o después del primer corte. Estos ejercicios provienen del Meifu Shinkage Ryu. Antes de comenzar, tómate un momento para calmarte y alcanzar la paz interior. Intenta no pensar en lo que vas a hacer antes de hacerlo. Deja que el lanzamiento y el corte sucedan por sí solos, no como expresiones del deseo de hacerlo bien (esto no es un arte escénico ni un deporte) ni como la ejecución de planes que tengas hecho para el futuro inmediato. Lanzar y cortar debe ser espontáneo, sin premeditación, desde el vacío.
(A pesar de la valoración que Otsuka Sensei hace de mis habilidades, NO soy particularmente habilidoso en el uso de la katana. Pido disculpas por mi forma imperfecta. Lo importante es cómo se incorpora el shuriken al uso habitual de la espada).

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1. Ipponme Zaho (Throwing and Cutting From a Seated Position)

1. Ipponme Zaho (lanzar y cortar desde una posición sentada)

With your sword sheathed, sitting in seiza, covertly slide your throwing hand up to your head with a minimum of observable movement. Throw the shuriken at the target. At the end of the throw, your throwing hand will grasp the handle of your sword. Rise up and take a step with your right foot as you draw and cut horizontally to the throat of the opponent. Slide your left leg underneath you. Take another step with your right foot as you cut again straight down to the head. Sheathe your blade and return to seiza. Cutting and stepping should take place at the same time.

Con la espada enfundada, sentado en seiza, desliza discretamente la mano con la que lanzas mano de lanzamiento hasta la cabeza con un mínimo de movimiento observable. Lanza el shuriken al objetivo. Al final del lanzamiento, la mano con la que lanza agarrará la empuñadura de la espada. Levántese y dé un paso con el pie derecho

mientras desenvainas y cortas horizontalmente hacia la garganta del oponente. Desliza la pierna izquierda por debajo de ti. Da otro paso con el pie derecho mientras cortas de nuevo en línea recta hacia la cabeza. Envaina la espada y vuelve a la posición seiza. El corte y el paso deben realizarse al mismo tiempo.

Sit Calmly

Throw

Draw Sword

Cut and Step

Move Up

Cut Down

[Sit Calmly]
[Siéntate tranquilamente]

[Throw]
[Lanzar]

[Draw Sword]
[Desenvainar la espada]

[Cut and Step]
[Cortar y dar un paso]

[Move Up]
[Avanzar]

[Cut Down]
[Cortar hacia abajo]

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2. Ipponme (Throwing and Cutting From a Standing Position)

2. Ipponme (lanzar y cortar desde una posición de pie)

As with #1, your right hand will throw a shuriken. Draw the sword at the end of the throw and cut upwards across the chest (kesa). Step forward with the left foot and thrust to the throat, resting the back of the blade in the crook of your left elbow. (Be careful!) Step back with the left foot as you cut back down across the chest.

Al igual que en el n.º 1, la mano derecha lanzará un shuriken. Desenvaina la espada al final del lanzamiento y corta hacia arriba a través del pecho (kesa). Da un paso adelante con el pie izquierdo y apuñala en la garganta, apoyando la parte posterior de la hoja en el pliegue del codo izquierdo. (¡Ten cuidado!) Da un paso atrás con el pie izquierdo mientras corta hacia abajo a través del pecho.

Shizen

Prepare

Throw and Draw

Cut Upwards

Prepare for Thrust

Thrust

Cut Downwards

Finish

[Shizen]
[Shizen]

[Prepare]
[Preparación]

[Throw and Draw]
[Lanzar y desenfundar]

[Cut Upwards]
[Cortar hacia arriba]

[Prepare for Thrust]
[Preparar para la estocada]

[Thrust]
[Estocada]

[Cut Downwards]
[Cortar hacia abajo]

[Finish]
[Finalizar]

---

3. Nihonme (Throwing From the Draw)

3. Nihonme (lanzamiento desde la posición de guardia)

From a standing position, step back with the left foot and prepare to draw and cut with your sword. When you grasp the sword, take a shuriken from the left hand and throw it instead. After you throw the shuriken, draw the sword and cut. There are two variations to this technique. You may do it as written, or you may grasp the sword with the right hand and throw the shuriken with your left hand before drawing the sword. In either case, both hands need to be on the sword when you draw for practical and safety reasons.

Desde una posición de pie, da un paso atrás con el pie izquierdo y prepárate para desenvainar y cortar con la espada. Cuando agarres la espada, coge un shuriken de

la mano izquierda y lánzalo en su lugar. Después de lanzar el shuriken, desenvaina la espada y corta. Hay dos variaciones de esta técnica. Puedes hacerlo
tal y como se describe, o puede empuñar la espada con la mano derecha y lanzar el shuriken con la mano izquierda antes de desenvainar la espada. En cualquier caso, ambas manos deben estar en la espada cuando la desenvainas, por razones prácticas y de seguridad.

Start the Draw

Throw the Shuriken

Complete the Draw

Cut

[Start the Draw]
[Comienza a desenfundar]

[Throw the Shuriken]
[Lanzar el shuriken]

[Complete the Draw]
[Completa el desenvainado]

[Cut]
[Cortar]

Sanbanme (Throwing During a Cut)

Sanbanme (lanzar durante un corte)

From a standing position, draw the sword with a shuriken in your right palm. Hold the sword in jodan or hasso no kamae. With the intention of cutting, release the sword with the right hand and hold it with your left hand as you throw the shuriken hidden in your right palm. Alternately, as in the photos, you may draw a shuriken from some other location, such as the collar.

Desde una posición de pie, desenvaina la espada con un shuriken en la palma derecha. Sostén la espada en jodan o hasso no kamae. Con la intención de cortar, suelte la espada con la mano derecha y sujétela con la mano izquierda mientras lanzas el shuriken oculto en la palma de la mano derecha. Alternativamente, como se muestra en las fotos, puede desenvainar un shuriken de otro lugar, como el cuello.

The Tsugawa Ryu blade can be hidden in the collar.

[The Tsugawa Ryu blade can be hidden in the collar.]
[La hoja Tsugawa Ryu se puede ocultar en el cuello].

Start with *hasso no kamae.*

Reach behind and draw the blade.

Move the sword aside as you throw.

Follow through with the throw.

[Start with hasso no kamae.]
[Comienza con hasso no kamae].

[Reach behind and draw the blade.]
[Alcanza hacia atrás y saca la hoja].

[Move the sword aside as you throw.]
[Mueve la espada hacia un lado mientras lanzas].

[Follow through with the throw.]
[Completa el lanzamiento].

Henka-uchi (Unconventional Throwing Methods)

Henka-uchi (métodos de lanzamiento poco convencionales)

These are the methods of throwing the shuriken in an unforeseeable manner; a surprise throw that does not exhibit obvious throwing movements that could be recognized. These techniques come from the various physical situations of everyday life, such as eating, walking and even sleeping.

Estos son métodos para lanzar el shuriken de forma impredecible, un lanzamiento sorpresa que no muestra movimientos evidentes que puedan ser reconocidos. Estas técnicas provienen de diversas situaciones físicas de la vida cotidiana, como comer, caminar e incluso dormir.

Gyaku-uchi

Gyaku-uchi

The Cross Throw. The hand starts near the opposite side of the body, as
though the arms were crossed, and travels horizontally during the throw.
This is a fast, hard-to-see movement.

El lanzamiento cruzado. La mano comienza cerca del lado opuesto del cuerpo,
si los brazos estuvieran cruzados, y se desplaza horizontalmente durante el lanzamiento.
Se trata de un movimiento rápido y difícil de ver.

This is the stance for *Gyaku-uchi.*

How the blade is thrown using *Gyaku-uchi.*

[This is the stance for Gyaku-uchi.]
[Esta es la postura para Gyaku-uchi].

[How the blade is thrown using Gyaku-uchi.]
[Cómo se lanza la hoja utilizando Gyaku-uchi].

Shitate-uchi

Shitate-uchi

The Underhand Throw. While walking or standing naturally, the shuriken

is thrown from behind the hip. The hand will snap back after the release.
Be careful not to accidentally throw the shuriken to the rear.

El lanzamiento por debajo. Mientras se camina o se está de pie de forma natural, el shuriken se lanza desde detrás de la cadera. La mano se retirará rápidamente tras el lanzamiento.
Ten cuidado de no lanzar accidentalmente el shuriken hacia atrás.

Blade position in *shizentai.*

Throwing the blade underhand.

Snap the hand back.

[Blade position in shizentai.]
[Posición de la hoja en shizentai].

[Throwing the blade underhand.]
[Lanzamiento de la hoja por debajo del brazo].

[Snap the hand back.]
[Lanza la mano hacia atrás].

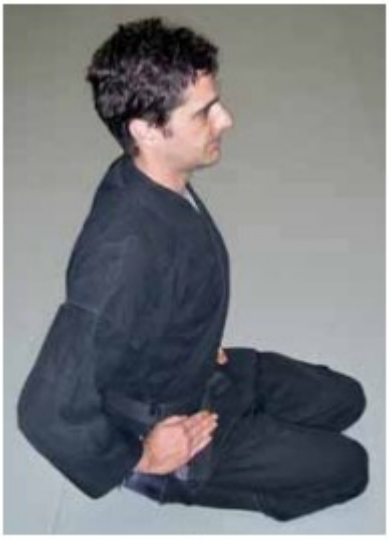
Za-uchi

Za-uchi

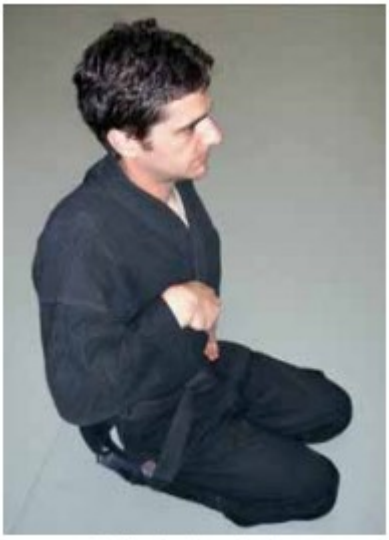
The Seated Throw. While in seiza, the shuriken are held in the left hand at the left hip. The right hand, holding one blade, sits at the right hip. One must be very still and refrain from moving until the moment of the throw. When you are ready, then the right hand slides up the body, point down, and towards the target in one smooth motion. Be careful not to rise up off the legs or lean too far forward. As soon as the throw is fi nished, return to your original position and be absolutely still.
Unlike the standing throw, the left arm does not point towards the target. You will use the left hand to push down against your left hip or thigh to provide power to the throw that the left leg normally provides when standing. This is true for any sitting throw.

El lanzamiento sentado. Mientras se está en seiza, los shuriken se sostienen en la mano izquierda en la cadera izquierda. La mano derecha, que sostiene una hoja, se coloca en la cadera derecha. Uno Debe permanecer muy quieto y evitar moverse hasta el momento del lanzamiento.
Cuando se está listo, la mano derecha se desliza hacia arriba por el cuerpo, apuntando hacia abajo, y hacia el objetivo con un movimiento suave. Hay que tener cuidado de no levantarse de las piernas ni inclinarse demasiado hacia delante. Tan pronto como termine el lanzamiento, vuelva a

su posición original y quédese completamente quieto.
A diferencia del lanzamiento de pie, el brazo izquierdo no apunta hacia el objetivo. Usarás la mano izquierda para empujar hacia abajo contra la cadera o el muslo izquierdos
para proporcionar la potencia al lanzamiento que normalmente proporciona la pierna izquierda cuando
estás de pie. Esto es válido para cualquier lanzamiento sentado.



Sit quietly in *seiza*.



Slide the blade up the chest.

Bring blade to starting position.

Then throw the blade.

[Sit quietly in seiza.]
[Siéntese tranquilamente en seiza].

[Slide the blade up the chest.]
[Desliza la espada hacia arriba por el pecho].

[Bring blade to starting position.]
[Lleve la espada a la posición inicial].

[Then throw the blade.]
[A continuación, lanza la hoja].

Iza-uchi

Iza-uchi

Throwing From a Chair. This technique as almost identical to za-uchi. The trick is to rest lightly in the chair, allowing both heels to fl oat. Your hands start out in your lap, under the table. When you throw, use the balls of your feet to control your body. Be careful not to strike the underside of the table when you raise the shuriken to throw. As with za-uchi, you slide the blade up your body.

Lanzamiento desde una silla. Esta técnica es casi idéntica a la za-uchi. El
El truco consiste en apoyarse ligeramente en la silla, dejando que ambos talones floten. Las manos comienzan en tu regazo, debajo de la mesa. Cuando lances, usa las puntas de los pies para controlar el cuerpo. Ten cuidado de no golpear la parte inferior de la mesa cuando levantes el shuriken para lanzarlo. Al igual que con za-uchi, desliza la hoja hacia arriba por tu cuerpo.

Seated at a table.

Slide the blade up to the head.

Aim at your target and throw the blade.

Release the blade towards target.

[Seated at a table.]
[Sentado a una mesa].

[Slide the blade up to the head.]
[Desliza la hoja hacia la cabeza].

[Aim at your target and throw the blade.]
[Apunte a su objetivo y lance la hoja].

[Release the blade towards target.]
[Suelta la hoja hacia el objetivo].

Aruki-uchi

Aruki-uchi

Throwing while walking. Facing the target and from mid-stride, throwing the blade is relatively straightforward. Walking past a target or at an angle to the target is more difficult. One must turn the body from the hips as one throws. This takes much practice but is a valuable skill to have.

Lanzar mientras caminas. De cara al objetivo y desde la mitad de la zancada, lanzar la hoja es relativamente sencillo. Pasar por delante del objetivo o lanzar en ángulo al objetivo es más difícil. Hay que girar el cuerpo desde las caderas al lanzar. Esto requiere mucha práctica, pero es una habilidad muy valiosa.

Ne-uchi

Ne-uchi

Ne-uchi means throwing from a sleeping position. Try to relax as though you really are sleeping and close your eyes. Open your eyes, lift your head to see the target and then throw the shuriken. Before you throw the next shuriken, put your head back down on the fl oor and close your eyes. You want to practice from a “sleeping” state, not just lying down. (Be aware that your legs and crotch are now in a vulnerable position should your shuriken bounce off the target.)

Ne-uchi significa lanzar desde una posición acostada. Intenta relajarte como si realmente estuvieras durmiendo y cierra los ojos. Abre los ojos, levanta la cabeza para ver el objetivo y luego lanza el shuriken. Antes de lanzar el siguiente shuriken, vuelve a apoyar la cabeza en el suelo y cierra los ojos.
Quieres practicar desde un estado de «sueño», no solo tumbado. (Ten en cuenta de que sus piernas y entrepierna están ahora en una posición vulnerable en caso de que su shuriken rebotara en el objetivo).

To practice *ne-uchi*, lie down, relax, and close your eyes.

Wake up and bring the blade to the start position.

Complete the throw at your target.

[To practice ne-uchi, lie down, relax, and close your eyes.]
[Para practicar ne-uchi, túmbate, relájate y cierra los ojos].

[Wake up and bring the blade to the start position.]
[Despierta y lleva la hoja a la posición inicial].

[Complete the throw at your target.]
[Completa el lanzamiento hacia tu objetivo].

There are other techniques that will aid your ability to survive, but we don't necessarily need to worry about proper Japanese names nor formal methods for practice. Here are a handful of the most common:

Hay otras técnicas que le ayudarán a mejorar su capacidad de supervivencia, pero no es necesario que te preocupes por los nombres japoneses correctos ni por los métodos formales métodos formales para practicar. Aquí tienes algunas de las más comunes:

Two Shuriken in One Hand—As the title suggests, you hold two shuriken in one hand and throw them in succession or at the same time. The grip
is different depending on which method you choose. If you throw two at
once, there will be more of a shocking effect on the opponent, but penetration will decrease as the arm is having to throw twice the weight at the same
time, slowing the blades down. If you throw them in succession, you can get
the same depth of penetration, but learning to do this well takes effort.

Dos shuriken en una mano: como sugiere el título, se sostienen dos shuriken en una mano y se lanzan sucesivamente o al mismo tiempo. El agarre
es diferente dependiendo del método que elijas. Si lanzas dos a la
vez, el efecto sobre el oponente será más impactante, pero la penetración disminuirá, ya que el brazo tiene que lanzar el doble de peso al mismo
tiempo, lo que ralentiza las hojas. Si los lanzas sucesivamente, puedes conseguir
la misma profundidad de penetración, pero aprender a hacerlo bien requiere esfuerzo.

Grip for throwing two blades in succession.

[Grip for throwing two blades in succession.]
[Agarre para lanzar dos hojas sucesivamente].

Decoy Throw—Once you master the art of throwing two shuriken from
the same hand in succession, then you can throw a decoy shot. The fi rst
shuriken is thrown slowly, in an upward fashion, towards the face. It will
easily be seen and avoided by the opponent, but the second shot will come
down fast and hard while he is busy avoiding the fi rst blade. The fi rst blade
does not need to be thrown well; it is merely a distraction, but if you can
stick the fi rst shot, do it.

Lanzamiento de distracción: una vez que domines el arte de lanzar dos shuriken con
la misma mano de forma sucesiva, entonces puedes lanzar un tiro de señuelo. El primer
shuriken se lanza lentamente, hacia arriba, hacia la cara. Será
será fácil de ver y evitar por el oponente, pero el segundo lanzamiento llegará
rápido y con fuerza mientras él está ocupado esquivando la primera hoja. La primera hoja
no es necesario lanzarla bien; es simplemente una distracción, pero si puedes
puedes clavar el primer lanzamiento, hazlo.

Feints—This is a simple technique wherein you pretend to throw your shuriken, disturbing the opponent and weakening his ability to perceive the real attack.

Fintas: se trata de una técnica sencilla en la que finges lanzar tu shuriken, lo que perturba al oponente y debilita su capacidad para percibir el ataque real.

Throwing With Both Hands—You may throw shuriken from either hand, either in succession or at the same time. It is always a good idea to train both hands as you never know when one hand will become injured, but being able to rain shuriken down on the opponent is also a good thing. Keeping some shuriken on both sides of your obi, you can continuously draw and throw shuriken from both hands without stopping until you are out of blades. When your hand fi nishes the release of one blade, instead of pointing at the target, it draws another from your belt. You are not limited to merely having blades on both sides of the belt. You can draw them from behind your neck, inside your jacket, and any other place. Just remember that the end of each throw is the draw for the next for that hand.

Lanzar con ambas manos: puedes lanzar shuriken con cualquiera de las mano, ya sea de forma sucesiva o al mismo tiempo. Siempre es buena idea entrenar ambas manos, ya que nunca se sabe cuándo una mano puede lesionarse, pero poder lanzar una lluvia de shuriken sobre el oponente también es algo bueno. Si guardas algunos shuriken a ambos lados de tu obi, podrás sacar y lanzar shuriken con ambas manos sin parar hasta que te te quedes sin cuchillas. Cuando tu mano termine de soltar una cuchilla, en lugar de apuntando al objetivo, saca otra de tu cinturón. No estás limitado a llevar cuchillas solo a ambos lados del cinturón. Puedes sacarlas de detrás del cuello, dentro de la chaqueta y en cualquier otro lugar. Solo recuerda que el final de cada lanzamiento es el saque para el siguiente con esa mano.

Wearing shuriken on both sides.

[Wearing shuriken on both sides.]
[Llevando shuriken a ambos lados].

Ready to begin.

First blade is thrown and the second is at the ready.

The second blade is thrown and the third is at the ready.

The third is thrown and the fourth is at the ready.

[Ready to begin.]
[Listo para comenzar].

[First blade is thrown and the second is at the ready.]
[Se lanza la primera hoja y la segunda está lista].

[The second blade is thrown and the third is at the ready.]
[Se lanza la segunda hoja y la tercera está lista].

[The third is thrown and the fourth is at the ready.]
[Se lanza la tercera y la cuarta está lista].

Piercing the Ground—If you were fi ghting on wooden flooring, as Japanese castles and shrines have, you could throw and stick a shuriken in the planks near the feet of your opponent. Obviously, sticking the blade in his feet would be more effective, but if you should miss, you might want to consider the effect that it will have on his mind. Do not consider it a defeat. He will not know if you meant to strike his foot or the ground, so keep your poker face (75% of budo is psychology)! The sound of a shuriken

sticking into wood can be quite loud and disconcerting, especially when it is close to your feet. The protruding blade has now become an obstacle to his smooth footwork, which could cause a swordsman to lose his balance. Also, you might wish to intimidate someone of unknown intentions without causing injury.

Perforar el suelo: si estuvieras luchando sobre un suelo de madera, como los castillos y santuarios japoneses, podrías lanzar y clavar un shuriken en las tablas cerca de los pies de tu oponente. Obviamente, clavar la hoja en sus pies sería más eficaz, pero si fallaras, quizá querrías considerar el efecto que tendría en su mente. No lo consideres una una derrota. Él no sabrá si tu intención era golpear su pie o el suelo, así que mantén tu cara de póquer (¡el 75 % del budo es psicología!). El sonido de un shuriken clavándose en la madera puede ser bastante fuerte y desconcertante, especialmente cuando está cerca de tus pies. La hoja que sobresale se ha convertido ahora en un obstáculo para su ágil juego de pies, lo que podría hacer que un espadachín perdiera el equilibrio. Además, es posible que desees intimidar a alguien cuyas intenciones desconoces sin causar lesiones.

Rolling and Throwing—You should practice ukemi (rolling) and throwing. You can throw before you roll, as you begin to roll, during the roll and after the roll. Shuriken dojos often have slick fl ooring, so be careful not to slide into the target when you roll. Do not get disoriented and throw the blade in the wrong direction.

Rodar y lanzar: debes practicar el ukemi (rodar) y lanzar. Puedes lanzar antes de rodar, al comenzar a rodar, durante el rodar y después de rodar. Los dojos de shuriken suelen tener suelos resbaladizos, así que ten cuidado de no resbalar hacia el objetivo al rodar. No te desorientes y lances la hoja en la dirección equivocada.

Yadone (Yah-doe-nay), arrow and shuriken avoidance—This is a very rare skill, taught and practiced by only one or two schools in Japan. Basically, you use a sword, spear, staff or even a bow to shield yourself as you avoid incoming arrows or shuriken. The idea is simple, but it is diffi cult to master. When you know there is a blade coming in, turn your body to the side and hold your sword out in front of you with the blade sideways in your hand. You then divide the world into two halves in your mind. There is one half to the right of the sword and one half to the left. When the opponent launches a weapon at you, you must decide which half it will occupy. When you think you know which one, move to the other half. You move your body, but you do not move the sword at all. It must stay perfectly still. You do not attempt to block or strike the incoming blades with your sword. If they do strike it, that is fine, but of no consequence.

Yadone (Yah-doe-nay), esquivar flechas y shuriken: esta es una habilidad muy poco común , que solo se enseña y practica en una o dos escuelas de Japón. Básicamente, se utiliza una espada, una lanza, un bastón o incluso un arco para protegerse mientras se evitan las flechas o shuriken que se aproximan. La idea es sencilla, pero es difícil de dominar. Cuando sabes que se aproxima una hoja, gira el cuerpo hacia un lado

y sostén la espada frente a ti con la hoja hacia un lado en la
mano. A continuación, divides el mundo en dos mitades en tu mente. Hay una
mitad a la derecha de la espada y otra mitad a la izquierda. Cuando el oponente
te lanza un arma, debes decidir qué mitad ocupará. Cuando
crees saber cuál es, muévete a la otra mitad. Mueves el
cuerpo, pero no muevas la espada en absoluto. Debe permanecer perfectamente quieta.
No intentes bloquear o golpear las espadas que se acercan con tu espada. Si
te golpean, no pasa nada, no tiene importancia.

Your sword can help you identify the direction of your movement when dodging shuriken.

[Your sword can help you identify the direction of your movement when dodging shuriken.]
[Tu espada puede ayudarte a identificar la dirección de tu movimiento al esquivar shuriken].

If you move too soon, he will see it and strike you. If you try and block
with the sword, he will use decoys and feints. If you hold the sword too
high, he will throw at your legs and feet.

Si te mueves demasiado pronto, él lo verá y te golpeará. Si intentas bloquear
con la espada, él utilizará señuelos y fintas. Si sostienes la espada demasiado
alto, te golpeará en las piernas y los pies.

Shoken-jutsu (Hand-held Techniques)

Shoken-jutsu (técnicas sin lanzamientos)

Shuriken-jutsu ([][][]) is not merely throwing blades or striking a target. The hand-to-hand techniques of the shuriken are really no different from any small weapon techniques. The philosophy behind it is a little different, however. The blade is to be kept hidden from the attacker at all times. Since the shuriken is a small weapon and without cutting edges, it is best used to amplify the effects of empty-handed techniques. A shuriken could be used to stab someone in the throat, and that is indeed one of the written techniques. A shuriken could also be used to turn a pinch into something unimaginably painful. A shuriken can turn a punch into a deep puncture. Shuriken can even be used to trap weapons or fi ngers and twist the opponent painfully onto the ground.

El shuriken-jutsu ([][][]) no consiste simplemente en lanzar cuchillas o golpear un objetivo. Las técnicas cuerpo a cuerpo del shuriken no son realmente diferentes de cualquier técnica de armas pequeñas. Sin embargo, la filosofía que hay detrás es un poco diferente sin embargo. La hoja debe mantenerse oculta al atacante en todo momento. Dado que el shuriken es un arma pequeña y sin filo, es mejor utilizarla para amplificar los efectos de las técnicas de mano vacía. Un shuriken podría utilizarse para apuñalar a alguien en la garganta, y esa es, de hecho, una de las . Un shuriken también podría usarse para convertir un pellizco en algo inimaginablemente doloroso. Un shuriken puede convertir un puñetazo en una profunda punción. El shuriken puede incluso utilizarse para atrapar armas o dedos y retorcer dolorosamente al oponente contra el suelo.

The shuriken can be used for hand-to-hand fighting.

[The shuriken can be used for hand-to-hand fighting.]
[El shuriken se puede utilizar para el combate cuerpo a cuerpo].

The first thing you should consider is the small size of a shuriken. They are not weapons meant to be used openly against other weapons. You should move as though you have no weapon at all. Only then will you receive the benefi ts of a small weapon like a shuriken. If someone strikes at you, don't think of blocking the attack. Evade the attack and move to a safe place. From that place of safety you may apply your shuriken to the opponent in a subtle way. You need not kill the opponent, but merely gain control of him. When studying these techniques, you ought to consider that a shuriken is not required—you could have a pencil or a pen or even a stick in your hand.
You may thrust at an enemy's vulnerable areas with the point of the blade. Alternatively, you can cut by dragging the point across the skin. Used deftly and secretively, the opponent will not know what is happening until it is too late. This is the art of kakushi buki, hidden weapons. The art of using hidden weapons is keeping weapons out of sight until the very end. If it is possible, keep them hidden even then and afterwards. The courage to wait until the last moment to use a weapon is a requirement of high-level shuriken-jutsu and is far more sophisticated than simply throwing a blade.

Lo primero que hay que tener en cuenta es el pequeño tamaño de un shuriken. No no son armas destinadas a ser utilizadas abiertamente contra otras armas.
debes moverte como si no tuvieras ningún arma. Solo así
obtendrás los beneficios de un arma pequeña como un shuriken. Si alguien te ataca , no pienses en bloquear el ataque. Esquiva el ataque y muévete a

un lugar seguro. Desde ese lugar seguro, puedes aplicar tu shuriken al
oponente de una manera sutil. No es necesario matar al oponente, sino simplemente
control sobre él. Al estudiar estas técnicas, debes tener en cuenta que
no es necesario un shuriken: puedes tener un lápiz, un bolígrafo o incluso un palo
en la mano.
Puedes apuñalar las zonas vulnerables del enemigo con la punta de la
cuchilla. Alternativamente, puedes cortar arrastrando la punta por la piel. Si se utiliza
con destreza y sigilo, el oponente no sabrá lo que está pasando hasta
sea demasiado tarde. Este es el arte del kakushi buki, las armas ocultas. El arte de
uso de armas ocultas consiste en mantener las armas fuera de la vista hasta el último momento. Si
es posible, manténlas ocultas incluso entonces y después. El valor de
esperar hasta el último momento para usar un arma es un requisito del shuriken-jutsu de alto nivel
shuriken-jutsu y es mucho más sofisticado que simplemente lanzar una hoja.

Shoken-jutsu, small-weapon fighting, is for an enemy who is close to you.
Daken-jutsu, throwing-blade fighting, is for an enemy who is out of reach.

El shoken-jutsu, el combate con armas pequeñas, es para un enemigo que está cerca de ti.
El daken-jutsu, lucha con cuchillas arrojadizas, es para un enemigo que está fuera de tu alcance.

That is not to say that you cannot throw a shuriken at an opponent who
is very close to you. You certainly can and with great effect. With dakenjutsu, the shuriken master
can utilize the empty space between himself and
the opponent. With shoken-jutsu, the distance is zero and yet, you may still
control it if you keep your weapons secret.
There are some specifi c hand-to-hand techniques, but really, the waza
(techniques) themselves are not important. What matters are the concepts
that run through them. We want the opponent to believe we are unarmed
and non-aggressive. We want to avoid using any weapons until such time as
they may be secretly employed. There are many considerations to be taken
into account when using a weapon in self-defense, not the least of which
may be the impressions of those who witness the fi ght. How you behave at
such times may have ramifications beyond actual combat. If you are lucky
enough to survive, you may have some legal troubles, depending on where
you live and the laws of that country. Every country allows for its citizens
to defend their own lives, but it will always be better to be seen as a victim
who survived than a triumphant combatant.

Eso no quiere decir que no puedas lanzar un shuriken a un oponente que
está muy cerca de ti. Por supuesto que puedes, y con gran eficacia. Con el dakenjutsu, el maestro
del shuriken puede utilizar el espacio vacío entre él y
el oponente. Con el shoken-jutsu, la distancia es nula y, sin embargo, aún puedes
controlarla si mantienes tus armas en secreto.
Hay algunas técnicas específicas de combate cuerpo a cuerpo, pero en realidad, las waza
(técnicas) en sí mismas no son importantes. Lo que importa son los conceptos
que las atraviesan. Queremos que el oponente crea que estamos desarmados
y no agresivos. Queremos evitar el uso de armas hasta el momento en que
puedan emplearse en secreto. Hay muchas consideraciones que hay que tener en cuenta
en cuenta cuando se utiliza un arma en defensa propia, entre las que destacan
puede ser la impresión de quienes presencian la pelea. La forma en que te comportes en

en esos momentos puede tener repercusiones más allá del combate real. Si tienes la suerte
la suficiente como para sobrevivir, es posible que tengas algunos problemas legales, dependiendo del lugar
vivas y las leyes de ese país. Todos los países permiten a sus ciudadanos
defender sus propias vidas, pero siempre será mejor ser visto como una víctima
que ha sobrevivido que un combatiente triunfante.

Let’s start by looking at various ways of holding a shuriken for hand-to-hand use. The shuriken may be held in a number of ways and you may also
hold more than one, turning the fi st into a spiked weapon capable of attacking in many directions. The preferred method will always be the one that hides the blade from
the opponent. In the photos, the blade is very obvious, but when you train,
you should try to develop grips that hide the blade as much as possible. If
you can keep the blade covered with cloth, such as your sleeve or a handkerchief, you will have the ideal tenouchi or mochi, which means “grip.”
Don’t worry about the cloth, the point will go right through it like paper.

Comencemos por ver varias formas de sujetar un shuriken para su uso cuerpo a cuerpo. El shuriken se puede sujetar de varias maneras y también se puede
sujetar más de uno, convirtiendo el puño en un arma con púas capaz de atacar en muchas direcciones.
El método preferido siempre será aquel que oculte la hoja al
el oponente. En las fotos, la hoja es muy evidente, pero cuando entrenes,
debe intentar desarrollar agarres que oculten la hoja tanto como sea posible. Si
puedes mantener la hoja cubierta con tela, como la manga o un pañuelo, tendrás el tenouchi o mochi ideal, que significa «agarre».
No te preocupes por la tela, la punta la atravesará como si fuera papel.

Junte Mochi is a stabbing grip. The index fi nger covers the blade and
keeps it hidden while providing stability during a thrust.

Junte Mochi es un agarre para apuñalar. El dedo índice cubre la hoja y
la mantiene oculta, al tiempo que proporciona estabilidad durante la estocada.

Gyakute Mochi is also a stabbing grip; the classic icepick grip.

Gyakute Mochi es también un agarre para apuñalar; el clásico agarre de pico de hielo.

Juji Mochi, or “cruciform grip,” gives you the ability to stab or punch with
the blades. This grip is not well concealed but does provide lots of options.

Juji Mochi, o «agarre cruciforme», te permite apuñalar o golpear con
las hojas. Este agarre no es muy discreto, pero ofrece muchas opciones.

Junte Mochi No Ni (junte mochi #2) is a means of utilizing the point of

the blade to control the opponent by turning a simple pinch into an agonizing experience.

Junte Mochi No Ni (junte mochi n.º 2) es una forma de utilizar la punta de
la hoja para controlar al oponente convirtiendo un simple pellizco en una experiencia agonizante.

Junte mochi is for stabbing or punching.

Gyakute mochi is a downward stabbing grip.

Juji Mochi grip is good for punching and stabbing.

Junte mochi no ni is for pinching.

[Junte mochi is for stabbing or punching.]
[Junte mochi es para apuñalar o golpear].

[Gyakute mochi is a downward stabbing grip.]
[Gyakute mochi es un agarre para apuñalar hacia abajo].

[Juji Mochi grip is good for punching and stabbing.]
[El agarre Juji Mochi es bueno para golpear y apuñalar].

[Junte mochi no ni is for pinching.]
[Junte mochi no ni es para pellizcar].

Here are some examples of shuriken being used in combat. They feature a simple bo shuriken, a Tsugawa Ryu blade and an Iga Ryu blade. At all times the movement is light and without force. Shuriken have sharp points; that is all the motivation the opponent will need to move the way you want him to move. Having said that, don't injure your training partner. People who often cause injuries to their training partners have a low level of skill. Budo IS control; controlling yourself.

Aquí hay algunos ejemplos del uso del shuriken en combate. Se trata de

un bo shuriken sencillo, una hoja Tsugawa Ryu y una hoja Iga Ryu. En todo momento, el movimiento es ligero y sin fuerza. Los shuriken tienen puntas afiladas; esa es toda la motivación que el oponente necesitará para moverse como tú quieres que se mueva. Dicho esto, no lesiones a tu compañero de entrenamiento. Las personas que a menudo causan lesiones a sus compañeros de entrenamiento tienen un bajo nivel de habilidad. El budo ES control; controlarse a uno mismo.

Standing in *shizen* the bo shuriken is hidden.

Evade the cut, use shuriken to control his hands.

[Standing in shizen the bo shuriken is hidden.]
[De pie en shizen, el bo shuriken está oculto].

[Evade the cut, use shuriken to control his hands.]
[Esquiva el corte, usa el shuriken para controlar sus manos].

Lift his right elbow and keep moving lightly.

Slide the shuriken up to his throat.

A small blade can do a great deal of damage.

Standing in *shizen*, the Tsugawa Ryu blade is hidden.

[Lift his right elbow and keep moving lightly.]
[Levanta su codo derecho y sigue moviéndote con ligereza].

[Slide the shuriken up to his throat.]
[Desliza el shuriken hasta su garganta].

[A small blade can do a great deal of damage.]
[Una pequeña hoja puede causar un gran daño].

[Standing in shizen, the Tsugawa Ryu blade is hidden.]
[De pie en shizen, la hoja Tsugawa Ryu queda oculta].

Step inside the cut and bring the shuriken up to the inside of his elbow.

Using the upper point, lift his elbow.

[Step inside the cut and bring the shuriken up to the inside of his elbow.]
[Entra en el corte y lleva el shuriken hasta la parte interior de su codo].

[Using the upper point, lift his elbow.]
[Utilizando la punta superior, levanta su codo].

The blade's position when used to raise the elbow.

Bounce the point down into his throat.

From *shizen*, the Iga Ryu blade is hidden.

Evade the cut first, then bring shuriken to his sword.

[The blade’s position when used to raise the elbow.]
[La posición de la hoja cuando se utiliza para levantar el codo].

[Bounce the point down into his throat.]
[Rebota la punta hacia abajo en su garganta].

[From shizen, the Iga Ryu blade is hidden.]
[Desde shizen, la hoja Iga Ryu queda oculta].

[Evade the cut first, then bring shuriken to his sword.]
[Esquiva primero el corte y luego lleva el shuriken a su espada].

The Iga Ryu blade holding the sword.

Step forward and raise his sword.

[The Iga Ryu blade holding the sword.]
[La hoja Iga Ryu sujetando la espada].

[Step forward and raise his sword.]
[Da un paso adelante y levanta su espada].

Keep moving and raise the blade.

Bring the blade up to his neck.

[Keep moving and raise the blade.]
[Sigue moviéndote y levanta la hoja].

[Bring the blade up to his neck.]
[Lleva la hoja hasta su cuello].

You could also employ shuriken to increase your own defensive capabilities when using other weapons like the sword. You could tie the blades
onto other weapons with a piece of rope or simply hold them in your hands

in between the weapon and your palm. Some blades were actually designed for this purpose, such as the shaken of the Shinkage Ryu.

También puedes emplear shuriken para aumentar tus propias capacidades defensivas cuando uses otras armas como la espada. Puedes atar las hojas a otras armas con un trozo de cuerda o simplemente sostenerlas en tus manos entre el arma y la palma de la mano. Algunas hojas fueron diseñadas para este fin, como el shaken del Shinkage Ryu.

Shinkage Ryu *senban* have a hole for threading a cord.

Tsugawa Ryu blade and sword—*gyakute mochi.*

[Shinkage Ryu senban have a hole for threading a cord.]
[Los senban de Shinkage Ryu tienen un orificio para pasar una cuerda].

[Tsugawa Ryu blade and sword—gyakute mochi.]
[Hoja y espada Tsugawa Ryu: gyakute mochi].

Holding a Meifu Shinkage Ryu blade in *juji mochi.*

Tsugawa Ryu blade and sword in *gyakute mochi.*

[Holding a Meifu Shinkage Ryu blade in juji mochi.]
[Sosteniendo una hoja Meifu Shinkage Ryu en juji mochi].

[Tsugawa Ryu blade and sword in gyakute mochi.]
[Hoja y espada Tsugawa Ryu en gyakute mochi].

Here is the junte mochi no ni (pinch grip) in action. You get a piece of him and apply the point gently. It is important not to pinch too hard, or you may drive the sharp point through his skin and into your own thumb. If the point does penetrate his skin, move your thumb off to the side to protect yourself.

Aquí se muestra el junte mochi no ni (agarre con los dedos) en acción. Se toma un trozo y se aplica la punta suavemente. Es importante no apretar demasiado, o podrías clavarle la punta afilada en la piel y en tu propio pulgar. Si la punta penetra en su piel, mueve el pulgar hacia un lado para protegerte.

Use the thumb to push some skin onto the point.

Hold your thumb steady and let him do the damage to himself.

[Use the thumb to push some skin onto the point.]
[Utiliza el pulgar para empujar un poco de piel hacia la punta].

[Hold your thumb steady and let him do the damage to himself.]
[Mantenga el pulgar firme y deje que él se haga daño a sí mismo].

You may also use shuriken to increase the effectiveness of other martial arts techniques such as punches, throws and joint manipulations, such as omote gyaku. Be very careful with this aspect of training. Metal is totally unforgiving of human fl esh and it will cut skin and break bones with only a little force.

También puede utilizar shuriken para aumentar la eficacia de otras , como puñetazos, lanzamientos y manipulaciones articulares, tales como omote gyaku. Ten mucho cuidado con este aspecto del entrenamiento. El metal es totalmente implacable con la carne humana y cortará la piel y romperá huesos con solo un poco de fuerza.

Omote gyaku with an Iga Ryu blade.

[Omote gyaku with an Iga Ryu blade.]
[Omote gyaku con una hoja Iga Ryu].

Using the shuriken when attacked with a sword.

[Using the shuriken when attacked with a sword.]
[Uso del shuriken cuando se es atacado con una espada].

Insights

Perspectivas

The Step

El paso

During the beginning movement of the throw, your upper body pulls slightly towards the rear and your weight transfers to your front leg. However,
you must stay balanced and light on your feet. During the throw, a half step is suffi cient. At the end of the throw, your upper body should not hang over your leading leg. Be careful not to lean over or twist your body to the point that your head goes past your front foot (a common error). Power will be robbed from the throw if the step forward is too large.
The heel of your stepping foot is allowed to make contact with the ground fi rst. (Lightly…don't slam your feet into the ground.) That foot rolls onto the fl oor, heel to toe. If your foot just slaps onto the ground, it will disrupt the natural movement of the throw. (And you may fall over). The foot should roll onto the fl oor, allowing you to generate more power for the throw. You must allow your body to throw the shuriken and resist the urge to make it an action of merely the hand and eye.

Durante el movimiento inicial del lanzamiento, la parte superior del cuerpo se inclina ligeramente hacia atrás y el peso se transfiere a la pierna delantera. Sin embargo,
debes mantener el equilibrio y la ligereza en los pies. Durante el lanzamiento, basta con dar medio paso
es suficiente. Al final del lanzamiento, la parte superior del cuerpo no debe colgar sobre la pierna delantera. Tenga cuidado de no inclinarse ni girar el cuerpo hasta el punto que la cabeza sobrepase el pie delantero (un error común). Se perderá potencia el lanzamiento perderá potencia si el paso hacia delante es demasiado grande.
El talón del pie con el que das el paso puede tocar el
suelo. (Suavemente... no golpees el suelo con los pies). Ese pie rueda sobre el suelo, del talón a la punta. Si el pie simplemente golpea el suelo, interrumpirá el movimiento natural del lanzamiento. (Y puede que te caigas). El pie debe rodar sobre el suelo, lo que te permitirá generar más potencia para el lanzamiento. Debes permitir que tu cuerpo lance el shuriken y resistir la impulso de convertirlo en una acción meramente de la mano y el ojo.

Anchor Points

Puntos de anclaje

When you bring the shuriken up to your head to throw it, there are anchor points you can use, according to the type of shuriken you are throwing. By "anchor point" I mean the places on the head your wrist makes contact. If you are using a heavy shuriken, your anchor point should be at the rear of your head, behind and above the ear. Medium-sized shuriken, like Meifu Shinkage Ryu blades, should be held at the side, above the ear. Smaller

shuriken should be held at the front of the head above the eyebrow. Also, when you are very close to the target, the more forward your anchor point should be, regardless of size. When you throw from the rear anchor point, your throw will be longer and slower. When you throw from the front anchor point, your throw will be shorter and faster.

Cuando levantas el shuriken hasta la cabeza para lanzarlo, hay puntos de anclaje que puedes utilizar, según el tipo de shuriken que estés lanzando. Por «punto de anclaje» me refiero a los lugares de la cabeza con los que entra en contacto la muñeca. Si estás usando un shuriken pesado, tu punto de anclaje debe estar en la parte posterior de la cabeza, detrás y por encima de la oreja. Los shuriken de tamaño mediano, como las hojas Meifu Shinkage Ryu, deben sujetarse a un lado, por encima de la oreja. Los shuriken más pequeños deben sujetarse en la parte delantera de la cabeza, por encima de la ceja. Además, cuando estás muy cerca del objetivo, el punto de anclaje debe estar más adelante , independientemente del tamaño. Cuando lances desde el punto de anclaje trasero, tu lanzamiento será más largo y lento. Cuando lanzas desde el punto de anclaje delantero , el lanzamiento será más corto y rápido.

The Throw

El lanzamiento

The throw is not merely a movement of the arm. It is a release of a spring created with the whole body. The arm moves from the right side of the head down towards the left hip. It moves in a natural arc and it is easy to concentrate the power of the whole body into the shuriken. Don't think about this too much; just keep it in mind when you practice.

El lanzamiento no es simplemente un movimiento del brazo. Es la liberación de un resorte creado con todo el cuerpo. El brazo se mueve desde el lado derecho de la cabeza hacia abajo, hacia la cadera izquierda. Se mueve en un arco natural y es fácil concentrar la fuerza de todo el cuerpo en el shuriken. No pienses demasiado en demasiado en esto; simplemente tenlo en cuenta cuando practiques.

Hand Development

Desarrollo de la mano

The throwing hand will develop through practice. The muscles that squeeze the little fi nger and the thumb together will get bigger and stronger. These muscles increase the power and control of the grip, and this is necessary to develop the high-speed throw of the Meifu Shinkage Ryu. If you look at these pictures, you will see that Otsuka Sensei's hand muscles are so developed that he can pinch a shuriken or a pencil and hold it in the palm of his hand. This takes years of training.

La mano de lanzamiento se desarrollará con la práctica. Los músculos que aprietan el meñique y el pulgar juntos se harán más grandes y fuertes. Estos aumentan la potencia y el control del agarre, lo cual es necesario para desarrollar el lanzamiento a alta velocidad del Meifu Shinkage Ryu. Si observas estas imágenes, verás que los músculos de la mano del maestro Otsuka están tan desarrollados que puede pellizcar un shuriken o un lápiz y sujetarlo en la palma de la mano mano. Esto requiere años de entrenamiento.

Otsuka Sensei holding a pencil.

Otsuka Sensei holding a shuriken.

Hand Muscles of Otsuka Sensei

[Otsuka Sensei holding a pencil.]
[Otsuka Sensei sosteniendo un lápiz].

[Otsuka Sensei holding a shuriken.]
[Otsuka Sensei sosteniendo un shuriken].

[Hand Muscles of Otsuka Sensei]
[Músculos de la mano de Otsuka Sensei]

The Throwing Arm

El brazo de lanzamiento

Your throwing arm is attached to your body at the shoulder. Its movement is therefore circular. The shape of the throwing arm, however, is that of several angles. The elbow and the wrist are held at constant angles throughout the throw.
You do this to keep the shuriken vertical, pointed at the sky, all the way to the end and even after the shuriken has left your hand. If you let your arm

go loose or your wrist bend forward, the shuriken will be affected by the
circular movement of your arm and will spin uncontrollably away. This is
a difficult thing to do for many people, but if you train slowly and let someone watch you from the side, then you can integrate it into your training. It
might be useful to remember that we are not really “throwing” the shuriken, but rather casting the shuriken. Imagine that your arm is like a gear in
a machine. It rotates from the shoulder, but it does not change its shape.
Later on, you will learn the wrist snap and that does change the shape of
the arm to a degree, but if you don’t have this angular-arm concept down
first, you will not be able to do the wrist snap properly. You MUST keep
your wrist vertical throughout the entire throw.

El brazo de lanzamiento está unido al cuerpo por el hombro. Su movimiento es
circular. Sin embargo, la forma del brazo de lanzamiento es la de varios
ángulos. El codo y la muñeca se mantienen en ángulos constantes durante todo el
lanzamiento.
Esto se hace para mantener el shuriken en posición vertical, apuntando al cielo,
hasta el final e incluso después de que el shuriken haya salido de tu mano. Si dejas que tu brazo se afloje o la muñeca se doble hacia adelante, el shuriken se verá afectado por el
movimiento circular del brazo y girará sin control. Esto es
algo difícil de hacer para muchas personas, pero si entrenas lentamente y dejas que alguien te observe desde un lado, podrás integrarlo en tu entrenamiento.
Puede ser útil recordar que en realidad no estamos «lanzando» el shuriken, sino más bien arrojándolo. Imagina que tu brazo es como un engranaje en
una máquina. Gira desde el hombro, pero no cambia su forma.
Más adelante aprenderás a chasquear la muñeca, lo que cambia la forma del
el brazo hasta cierto punto, pero si no dominas primero este concepto de brazo angular
, no podrás hacer el movimiento de muñeca correctamente. DEBES mantener
la muñeca en posición vertical durante todo el lanzamiento.

This sequence demonstrates how to keep the wrist vertical during a throw.

[This sequence demonstrates how to keep the wrist vertical during a throw.]
[Esta secuencia muestra cómo mantener la muñeca vertical durante un lanzamiento].

The Left Hand

La mano izquierda

In the old days, the left hand of a warrior would rest constantly on the left hip, holding the sheath of his sword. The sword could be drawn at any moment, so the left hand was kept ready at all times. Please keep that in mind when you practice. Before you throw, the left arm is to remain straight. During the throw the left hand comes to the left hip, when you may take another shuriken with your right hand or draw your sword. The pulling back of the left hand to the left hip assists the body in throwing the shuriken. The left hand also assists the right hand during the snap shot. At the moment of the snapping of the right wrist, the left hand is also snapped back quickly to the body.
Both arms move at the same time, creating a smooth, natural throw. Remember to hold the extra shuriken lightly near the points. Gripping the centre of the blades makes them diffi cult to draw. When the shuriken are held in this manner, the tails of the blades spread out, creating the shape of an opened fan.

Antiguamente, la mano izquierda de un guerrero descansaba constantemente sobre la cadera izquierda, sujetando la vaina de su espada. La espada podía desenvainarse en en cualquier momento, por lo que la mano izquierda se mantenía preparada en todo momento. Tenlo en cuenta
en cuenta cuando practiques. Antes de lanzar, el brazo izquierdo debe permanecer recto. Durante el lanzamiento, la mano izquierda se coloca en la cadera izquierda, cuando puede coger otro shuriken con la mano derecha o desenvainar la espada. El retroceso de la mano izquierda hacia la cadera izquierda ayuda al cuerpo a lanzar el shuriken. La mano izquierda también ayuda a la derecha durante el lanzamiento rápido. En momento del chasquido de la muñeca derecha, la mano izquierda también se rápidamente hacia el cuerpo.
Ambos brazos se mueven al mismo tiempo, creando un lanzamiento suave y natural. Recuerde sujetar los shuriken adicionales con suavidad cerca de las puntas. Agarrar el centro de las hojas hace que sea difícil sacarlas. Cuando los shuriken están Sostenidas de esta manera, las colas de las aspas se extienden, creando la forma de un abanico abierto.

Extra shuriken held point-in, tails spread out.

[Extra shuriken held point-in, tails spread out.]
[Shuriken extra sostenido con la punta hacia dentro y las colas extendidas].

Zanshin of the Meifu Shinkage Ryu

Zanshin del Meifu Shinkage Ryu

In many martial arts, there is a concept known as zanshin. Zanshin can be translated as “remaining spirit.” Basically, this refers to the mental state of the student in the moments immediately following the completion of some technique. In sports, it may be acceptable to stop and observe the results of your actions to see how well you may have done. It may also be acceptable to express your emotions about your success or failure. In budo this is not an acceptable practice. You must remember that there will always be another enemy who comes along. It is never “over.” Even when you have thrown all of your shuriken, you must remain in a state of preparedness. It makes no difference whether you stick all your blades in the center of the target or whether they all hit the fl oor. Training and fi ghting are the same. You must stay focused, alert and calm. You must maintain your kamae (posture) and your attitude. You neither congratulate nor berate yourself. Training is a kind of fl ow that continues regardless of the physical results of any given technique.

Zanshin has another meaning. It is a way of cultivating the determination necessary to survive in combat. This determination is very important to you as a student of budo. Without it, your training will be in vain. A strong spirit is more important than a trained body. This is what we mean when we say someone is a “natural warrior.” Even without training, some people have this kind of spirit. Regardless of where you begin, however, that spirit

must be cultivated through training.

En muchas artes marciales existe un concepto conocido como zanshin. Zanshin puede traducido como «espíritu residual». Básicamente, se refiere al estado mental del al alumno en los momentos inmediatamente posteriores a la finalización de alguna técnica. En los deportes, puede ser aceptable detenerse y observar los resultados de tus acciones para ver qué tan bien lo has hecho. También puede ser aceptable expresar tus emociones sobre tu éxito o fracaso. En el budo esto una práctica aceptable. Debes recordar que siempre habrá otro enemigo que se presente. Nunca «se acaba». Incluso cuando hayas lanzado todos tus shuriken, debes permanecer en estado de preparación. No importa si clavas todas tus hojas en el centro del blanco o si todas caen en el suelo. El entrenamiento y el combate son lo mismo. Debes mantenerte concentrado, alerta y tranquilo. Debes mantener tu kamae (postura) y tu actitud. No te felicites ni te reprendas.
El entrenamiento es una especie de flujo que continúa independientemente de los resultados físicos de cualquier técnica determinada.
Zanshin tiene otro significado. Es una forma de cultivar la determinación necesaria para sobrevivir en combate. Esta determinación es muy importante para ti como estudiante de budo. Sin ella, tu entrenamiento será en vano. Un espíritu fuerte es más importante que un cuerpo entrenado. A esto nos referimos cuando decimos que alguien es un «guerrero nato». Incluso sin entrenamiento, algunas personas tienen este tipo de espíritu. Sin embargo, independientemente de dónde empieces, ese espíritu debe cultivarse a través del entrenamiento.

Ideas for Practice

Ideas para la práctica

Correcting for height is relatively easy. To strike higher, release sooner. To strike lower, release later. If your shuriken are veering left or right, most likely it is because your grip is not correct or your wrist is bending during the throw. Have someone observe your wrist as you throw.

Corregir la altura es relativamente fácil. Para golpear más alto, suelta antes. Para golpear más abajo, suelta más tarde. Si tus shuriken se desvían hacia la izquierda o la derecha, lo más probablemente se deba a que tu agarre no es correcto o a que tu muñeca se dobla durante el lanzamiento. Pide a alguien que observe tu muñeca mientras lanzas.

Strength and Weakness

Fortalezas y debilidades

Throwing the shuriken as hard as you can will not yield good results. Not only is it incorrect technique, it is dangerous: shuriken thrown with too much force will bounce off of the target and may strike you or an innocent

bystander. Try instead to use only 50 percent of your strength.

Lanzar el shuriken con toda la fuerza posible no dará buenos resultados. No solo es una técnica incorrecta, sino que también es peligroso: los shuriken lanzados con demasiada fuerza rebotará en el objetivo y puede golpearte a ti o a un . En su lugar, intenta usar solo el 50 % de tu fuerza.

This is not just “advice.” People who consistently throw shuriken too hard and cause dangerous ricochets can be kicked out of the school if they fail to observe safe training procedures. I have seen it happen. Everybody makes mistakes from time to time, but consistently putting other students in danger by ignoring the teacher is unacceptable. Don’t be one of those people and don’t train anywhere near them. You only get two eyes and you don’t want to lose one.

Esto no es solo un «consejo». Las personas que lanzan constantemente shuriken con demasiada fuerza y provocan rebotes peligrosos pueden ser expulsadas de la escuela si no respetan los procedimientos de entrenamiento seguros. He visto que eso suceder. Todo el mundo comete errores de vez en cuando, pero poner constantemente en peligro a otros estudiantes ignorando al maestro es inaceptable. No seas una de esas personas y no entrenes en ningún lugar cerca de ellas. Solo tienes dos ojos y no querrás perder uno.

There are other kinds of strength besides sheer muscle. Once you gain the feeling for the throw, you will see how physical power should be applied. If you like a challenge, try throwing the shuriken with the absolute minimum amount of strength you can use. When throwing in slow motion, if your technique is not close to perfect, the shuriken will not stick in the target. Being able to stick a blade in the target without using any strength is fairly diffi cult, but if you can do it, then your powerful throws will be devastating. This is how you develop a powerful throw—training without power. Visitors to the dojo often stared at this training and assumed that we were beginners. Once Otsuka Sensei explained the diffi culty and advanced nature of this kind of training, it became a challenge and many tried to do it, only to discover that very few of them could. Training slowly and with no muscle will teach you to throw naturally and correctly. This has nothing to do with how long you have been training. Beginners and advanced students should be training in this way.

Hay otros tipos de fuerza además de la fuerza muscular pura. Una vez que adquieras la sensación del lanzamiento, verás cómo se debe aplicar la fuerza física aplicarse. Si te gustan los retos, intenta lanzar el shuriken con la mínima cantidad de fuerza que puedas usar. Cuando lances en cámara lenta, si tu técnica no es casi perfecta, el shuriken no se clavará en el blanco. Ser capaz de clavar una hoja en el blanco sin usar ninguna fuerza es bastante difícil, pero si puedes hacerlo, tus lanzamientos potentes serán devastadores. Así es como se desarrolla un lanzamiento potente: entrenando sin fuerza. Los visitantes del dojo a menudo se quedaban mirando este entrenamiento y asumían que éramos

éramos principiantes. Una vez, el maestro Otsuka explicó la dificultad y la naturaleza avanzada de este tipo de entrenamiento, se convirtió en un reto y muchos intentaron hacerlo , solo para descubrir que muy pocos podían. Entrenar lentamente y sin sin fuerza muscular te enseñará a lanzar de forma natural y correcta. Esto no tiene nada que ver con el tiempo que lleves entrenando. Tanto los principiantes como los avanzados deben entrenar de esta manera.

Knowing the Distance

Conocer la distancia

Knowing the distance between yourself and the target and how to throw the shuriken from that distance is a fundamental skill you must learn. You will learn it in practice over time. Many students want to measure their progress in distance from the target and that is fi ne, but your ultimate goal is to not consciously know the distance and still be able to hit the target every time. The body will learn this, not your mind. To improve this ability, take a step to the rear after each successful throw. When you reach your limit, start over from there and move closer to the target after each successful throw. Having said that, please understand that distance does not equal mastery. Yes, being able to throw from longer and longer distances is a sign that you are learning how to brush the shuriken well, but this is not mastery. Mastery is the ability to throw the shuriken hard, fast and straight with very little visible body movement. Your training should not be focused on distance from the target. Your training should be focused on the skills that will lead you to mastery. Train slowly, as slowly as possible.

Conocer la distancia entre ti y el objetivo y cómo lanzar el shuriken desde esa distancia es una habilidad fundamental que debes aprender. Lo aprenderás con la práctica y el tiempo. Muchos estudiantes quieren medir su progreso en cuanto a la distancia al objetivo y eso está bien, pero tu objetivo final es no conocer conscientemente la distancia y ser capaz de dar en el blanco cada vez. El cuerpo aprenderá esto, no tu mente. Para mejorar esta habilidad, da un paso hacia atrás después de cada lanzamiento exitoso. Cuando alcances tu límite, comienza desde allí y acérquese al objetivo después de cada lanzamiento exitoso. Dicho esto, ten en cuenta que la distancia no equivale al dominio. Sí, ser capaz de lanzar desde distancias cada vez más largas es una señal de que estás aprendiendo a manejar bien el shuriken, pero no es dominio. El dominio es la capacidad de lanzar el shuriken con fuerza, rapidez y rectitud, con muy poco movimiento corporal visible. Su entrenamiento no debe centrarse en la distancia del objetivo. Tu entrenamiento debe centrarse en las habilidades que te llevarán a la maestría. Entrena despacio, tan despacio como puedas.

Don’t neglect practicing at close distances. The desire to advance in skill by throwing from longer distances should be ignored. That is not skill. Skill is knowing the distance wherever you may be and sometimes that means close enough to kiss. Remember to wear eye protection when you practice at close range.

No descuides la práctica a distancias cortas. El deseo de avanzar en la habilidad lanzando desde distancias más largas debe ser ignorado. Eso no es habilidad. La habilidad es conocer la distancia dondequiera que estés y, a veces, eso significa lo suficientemente cerca como para besar. Recuerda usar protección ocular cuando practiques a corta distancia.

Put Your Mind in the Blade

Pon tu mente en la hoja

During practice, most beginners think about the target. They think about where they want the blade to go and they think about the blade sticking in that spot. This is incorrect. Eventually, your blades will naturally go where you want them to go and stick. During training, however, you need to put your awareness into the shuriken itself. Focus on the orientation of the blade throughout the throw and even as it fl ies through the air. It takes a considerable degree of concentration to teach the body how to throw a shuriken with precisely controlled rotation. Do yourself a favor and forget about the target completely, if you can. The sooner you do, the sooner you will find your blades piercing it with regularity.

Durante la práctica, la mayoría de los principiantes piensan en el objetivo. Piensan en dónde quieren que vaya la hoja y piensan en clavar la hoja en ese punto. Esto es incorrecto. Con el tiempo, tus espadas irán naturalmente donde tú quieres que vayan y se claven. Sin embargo, durante el entrenamiento, necesitas concentrar tu atención en el shuriken en sí. Concéntrate en la orientación de la hoja durante todo el lanzamiento e incluso mientras vuela por el aire. Se necesita un grado considerable de concentración para enseñar al cuerpo a lanzar un shuriken con una rotación controlada con precisión. Hazte un favor y olvídate del objetivo por completo, si puedes. Cuanto antes lo hagas, antes verás cómo tus hojas lo atraviesan con regularidad.

Training, Targets and Safety

Entrenamiento, objetivos y seguridad

Safety is the most important thing, always. Safety for you and your fellow students and any observers must come before any other concerns. These are real, dangerous weapons that are designed to cause injury and death. Unlike many schools, we train with live weapons. Never lose your respect for any kind of weapon. They are not toys.

Keep your shuriken clean and devoid of rust or blackening chemicals. A small cut is one thing. A cut that introduces rust into the bloodstream can kill you. Blackening chemicals will give the shuriken a stickiness that can cause you to lose control of the blade during the throw, which is very unsafe. Please remove all rust and blackening chemicals with some kind of mild abrasive and coat the blades with a small amount of oil. When you are ready to throw, wipe off the oil. When you are fi nished, wipe the blades off and re-oil them. Reshape the tips with a fi ne stone when they become dull. Dull shuriken are more likely to bounce out of the target, which makes them more dangerous to you. When honing the tips, take your time, use gentle pressure and try to remove only the minimum amount of steel. Don't use a grinder!

Over the years, various ways of storing shuriken have been used. Cloth rolls, wooden boxes, eyeglass holders, pencil cases and other similar items work well. For some shaken, the old ten-pack floppy disk holders work like a charm. If you use a metal container, it might be a good idea to line the inside walls with felt to keep the points from being dulled. None of these containers will keep them completely rust-free, however, so take them out and clean them once in a while.

As for a training space—You will need a fairly high ceiling if you train indoors, preferably ten feet if you want to throw more than 10 feet. You

will need lots of padding to protect the walls and fl oors behind and underneath your target. Tarps, blankets, foam padding, insulation and cardboard
will suffi ce. During normal classes, we use squares of carpet and cardboard
under a tarp to protect the floor. We use solid foam boards of wall insulation to protect the walls. At the training camps, we tend to use only tatami
mats for targets and to protect the floors.

La seguridad es lo más importante, siempre. La seguridad para usted y sus compañeros estudiantes y cualquier observador debe estar por encima de cualquier otra preocupación. Se trata de
armas reales y peligrosas, diseñadas para causar lesiones y la muerte. A diferencia de muchas escuelas, entrenamos con armas reales. Nunca pierdas el respeto por ningún tipo de arma. No son juguetes.
Mantén tus shuriken limpios y sin óxido ni productos químicos que los ennegrezcan. Un pequeño corte es una cosa. Un corte que introduce óxido en el torrente sanguíneo puede matarte. Los productos químicos ennegrecidos le darán al shuriken una pegajosidad que puede hacer que pierdas el control de la hoja durante el lanzamiento, lo cual es muy peligroso. Por favor, elimine todo el óxido y los productos químicos que ennegrecen con algún tipo de
abrasivo suave y cubra las hojas con una pequeña cantidad de aceite. Cuando estés listo para lanzar, limpia el aceite. Cuando termines, limpia las hojas y vuelve a engrasarlas. Vuelve a dar forma a las puntas con una piedra fina cuando se estén romas. Las shuriken romas son más propensas a rebotar fuera del objetivo, lo que más peligrosos para usted. Cuando afile las puntas, tómese su tiempo, aplique una presión suave e intente eliminar solo la mínima cantidad de acero. No utilice una amoladora.
A lo largo de los años, se han utilizado diversas formas de almacenar los shuriken. Rollos de tela , cajas de madera, estuches para gafas, estuches para lápices y otros artículos similares funcionan bien. Para algunos shaken, los antiguos soportes para diez disquetes funcionan como un amuleto. Si utiliza un recipiente de metal, puede ser una buena idea forrar las las paredes interiores con fieltro para evitar que se desafilen las puntas. Sin embargo, ninguno de estos recipientes los mantendrá completamente libres de óxido, así que sácalos y límpielos de vez en cuando.
En cuanto al espacio de entrenamiento, necesitarás un techo bastante alto si entrenas en interiores, preferiblemente de tres metros si quieres lanzar a más de tres metros. Necesitarás mucho acolchado para proteger las paredes y los suelos detrás y debajo de tu objetivo. Las lonas, mantas, espuma acolchada, aislante y cartón
serán suficientes. Durante las clases normales, utilizamos cuadrados de moqueta y cartón debajo de una lona para proteger el suelo. Utilizamos paneles de espuma sólida de aislamiento de paredes para proteger las paredes. En los campos de entrenamiento, solemos utilizar solo tatamis para los objetivos y para proteger los suelos.

Formal target arrangement at a dojo.

[Formal target arrangement at a dojo.]
[Disposición formal de los objetivos en un dojo].

Tatami targets at shuriken training camp.

[Tatami targets at shuriken training camp.]
[Blanco de tatami en un campo de entrenamiento de shuriken].

Setting up portable targets for practice.

[Setting up portable targets for practice.]
[Colocación de objetivos portátiles para practicar].

Stretch your wrists and fi ngers backwards for several minutes before throw ing. Stretch your back and hip muscles as well.
Targets can take many forms. In Japan we use old tatami mats. As they get old, they get soft and make an ideal target. They are messy, however. Sometimes we use rubber jigsaw mats that are doubled up, about 1 inch thick. The target needs to be as tall as a man and wider than a man (about 6 feet by 3 feet). Please do not use wooden targets for bo shuriken. Wood tends to defl ect bad throws with effi ciency, increasing the danger to you and bystanders. They are also noisy and require a perfectly horizontal throw to stick. You don't want the blade to stick horizontally. Ideally, the tail should be pointing down a little bit in order to add to the penetration of the point. The blade rotates in fl ight, so if the blade strikes horizontally, it will slap the target upwards expending its energy with the tail. If the tail is pointed down a bit, that rotational energy will help drive the point in deeper.
For shaken, wooden targets are fi ne. Soft pine makes an excellent target. For the vertical throw, arrange the target with the grain vertical. For the side-arm throw, arrange the target with the grain horizontal. Plywood and other hard substances are not recommended. These weapons were designed to cut and penetrate skin and muscle, not dense materials.
Remember that it is great if your blades penetrate the target deeply, but as long as they strike point-fi rst, even if they bounce out, then the throw was successful. These are weapons designed to cause injury and remaining in the wound does not increase the amount of damage. In general, a good throw will stick in a good target. Don't change your throw from what you have been taught in order to improve your chances of sticking the blades in a diffi cult target material. This is budo. Your real target is human skin,

muscle and bone. Keep that in mind.
There are three ideal bull's-eyes on each target: Face/throat, hands/
groin and the insteps of the feet. These three targets may represent different
areas if you are throwing from a seated position against a seated opponent.
Traditionally, these targets are indicated by a small black circle about 1
inch in diameter, but feel free to draw a human silhouette if you like. We
did this in Japan and it quickly became the favorite target in the dojo. You
may also consider other targets if you like. The kneecaps would make excellent targets, although
they may be hard to hit. Try not to prejudge the value
of various targets. The face/throat is a sensitive and potentially lethal target,
but a wounded hand will make it diffi cult to wield a weapon. Wounded feet
have diffi culty walking. At sea level, the blood pressure in your feet is three
times as high as the blood pressure in your head. They bleed profusely when cut. The wound
pictured below was caused by someone else's ricocheting
blade. If my foot had been the actual target, there would have been a lot
more blood. In your training bag, it is a good idea to keep a supply of alcohol wipes and adhesive
bandages. You will sustain small injuries in class;
that is unavoidable when dealing with live weapons.

Estira las muñecas y los dedos hacia atrás durante varios minutos antes de
lanzar. Estira también los músculos de la espalda y la cadera.
Los objetivos pueden adoptar muchas formas. En Japón utilizamos tatamis viejos. A medida que
se vuelven blandas y son un objetivo ideal. Sin embargo, ensucian mucho.
A veces utilizamos alfombras de goma para rompecabezas dobladas, de aproximadamente 1
pulgada
de grosor. El objetivo debe ser tan alto como un hombre y más ancho que un hombre
(aproximadamente
1,80 m por 90 cm). No utilices objetivos de madera para los bo shuriken. La madera
tiende a desviar eficazmente los malos lanzamientos, lo que aumenta el peligro para usted y
los espectadores. También son ruidosos y requieren un lanzamiento perfectamente horizontal para
quede clavado. No es conveniente que la hoja quede clavada horizontalmente. Lo ideal es que la
cola
apunte un poco hacia abajo para aumentar la penetración de la punta.
La hoja gira en el vuelo, por lo que si la hoja golpea horizontalmente, golpeará el
objetivo hacia arriba, gastando su energía con la cola. Si la cola apunta un poco hacia abajo
un poco, esa energía rotacional ayudará a clavar la punta más profundamente.
Para el lanzamiento con sacudida, los objetivos de madera son adecuados. La madera blanda de
pino es un objetivo excelente.
Para el lanzamiento vertical, coloque el objetivo con la veta en vertical. Para el
lanzamiento lateral, coloque el objetivo con la veta en horizontal. No se recomienda el uso de
madera contrachapada y
otras sustancias duras no son recomendables. Estas armas fueron diseñadas
para cortar y penetrar la piel y los músculos, no materiales densos.
Recuerde que es estupendo que sus hojas penetren profundamente en el objetivo, pero
siempre que golpeen primero con la punta, incluso si rebotan, el lanzamiento
ha sido un éxito. Se trata de armas diseñadas para causar lesiones y el hecho de que permanezcan
en la herida no aumenta la cantidad de daño. En general, un buen
lanzamiento se clavará en un buen objetivo. No cambies tu lanzamiento respecto a lo que
te han enseñado para mejorar tus posibilidades de clavar las hojas
en un material difícil. Esto es budo. Tu objetivo real es la piel humana,
músculo y hueso. Tenlo en cuenta.
Hay tres dianas ideales en cada objetivo: cara/garganta, manos/

ingle y empeines de los pies. Estos tres objetivos pueden representar diferentes
áreas si lanzas desde una posición sentada contra un oponente sentado.
Tradicionalmente, estos objetivos se indican con un pequeño círculo negro de aproximadamente 1 pulgada de diámetro, pero siéntete libre de dibujar una silueta humana si lo prefieres. Nosotros
Lo hice en Japón y rápidamente se convirtió en el objetivo favorito en el dojo.
También puedes considerar otros objetivos si lo deseas. Las rótulas serían excelentes objetivos, aunque pueden ser difíciles de alcanzar. Intenta no prejuzgar el valor
de los distintos objetivos. La cara/garganta es un objetivo sensible y potencialmente letal,
pero una mano herida dificultará el manejo de un arma. Los pies heridos
tienen dificultades para caminar. A nivel del mar, la presión sanguínea en los pies es tres
veces más alta que la presión sanguínea en la cabeza. Sangran profusamente cuando se cortan. La herida que se muestra a continuación fue causada por el rebote de la espada de otra persona
. Si mi pie hubiera sido el objetivo real, habría habido mucha
más sangre. Es buena idea llevar en la bolsa de entrenamiento un suministro de toallitas con alcohol y tiritas adhesivas. En clase sufrirás pequeñas lesiones,
eso es inevitable cuando se manejan armas reales.

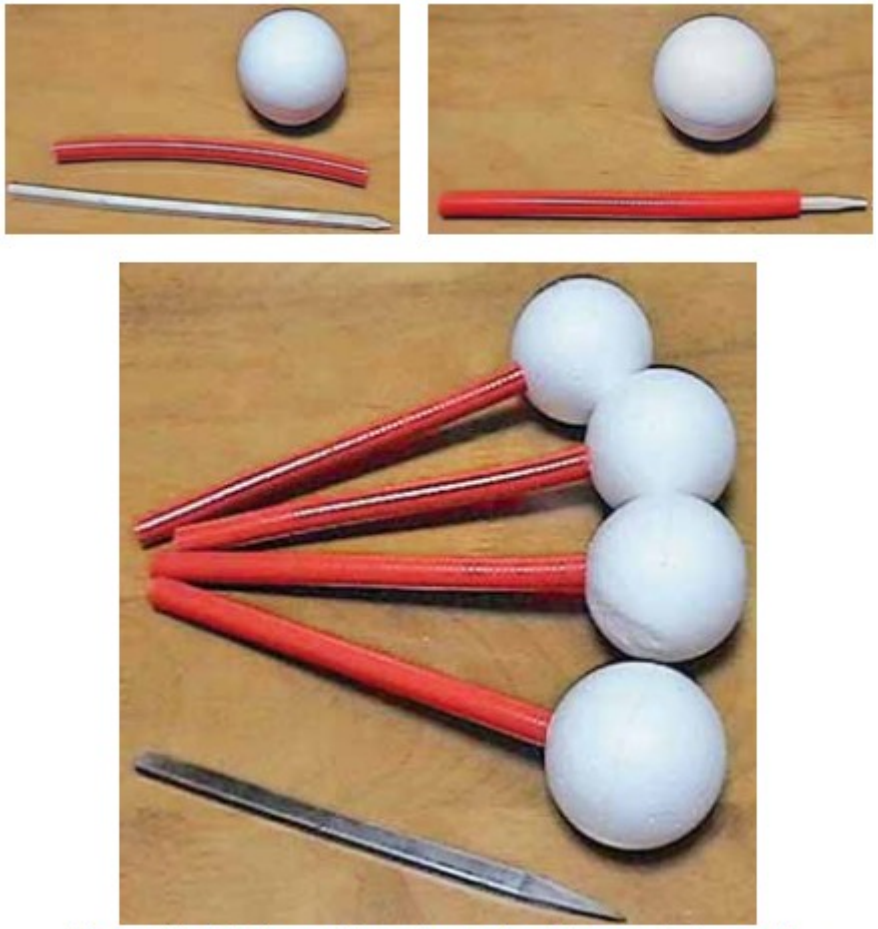
Feet can make a good target if you're not careful.

[Feet can make a good target if you're not careful.]
[Los pies pueden ser un buen objetivo si no se tiene cuidado].

For beginners in the Meifu Shinkage Ryu, there are some special training methods available. The fi rst method involves the use of specially constructed practice shuriken. They are simple to make. You need some small
Styrofoam balls, chopsticks and rubber tubing. Cut the chopsticks down to
6 inches (15 cm) in length, insert them through a 5-inch (12 cm) piece of
the tubing and push on the Styrofoam ball. With a partner, practice throwing them to each other. You are not trying to strike your partner, you are
trying to throw the practice blade in such a way that the ball stays on top
and the blade does not tumble or turn in the air. It's harder than it sounds,
but it is excellent training.
Another good idea for beginners is "chopstick training." Otsuka Sensei
devised this method of training his new students to feel the "brushing" of
the fi ngers down the back of the blade. Chopsticks are much lighter than
real shuriken, so developing the necessary sensitivity to throw a chopstick
makes the real thing that much easier to do. All you need are some of the
unlacquered wooden chopsticks of square cross-section and a foam bath

mat. You may wish to slightly sharpen the points of the chopsticks and oil them to give them some weight. Once you have your target mounted,
you may practice the basic throw. One of the great things about chopstick
training is that it is almost impossible to cause serious property damage.
You can still put out someone's eye, however, so treat them like weapons,
because they are. Once you have mastered the basic throw with the training shuriken and the chopsticks, throwing the real shuriken should seem
pretty easy.

Para los principiantes en el Meifu Shinkage Ryu, existen algunos métodos de entrenamiento especiales. El primer método consiste en el uso de shuriken de práctica especialmente construidos. Son fáciles de hacer. Se necesitan algunas bolas pequeñas de
bolas de espuma de poliestireno, palillos y tubos de goma. Corta los palillos a
15 cm de longitud, insértelos en un trozo de tubo de 12 cm
tubo y empuja la bola de espuma de poliestireno. Con un compañero, practica lanzándoselos el uno al otro. No se trata de golpear a tu compañero, sino de
lanzar la hoja de práctica de tal manera que la bola se mantenga en la parte superior
y la espada no dé vueltas ni gire en el aire. Es más difícil de lo que parece,
pero es un entrenamiento excelente.
Otra buena idea para principiantes es el «entrenamiento con palillos». Otsuka Sensei
ideó este método de entrenamiento para que sus nuevos alumnos sintieran el «roce» de
los dedos por la parte posterior de la hoja. Los palillos son mucho más ligeros que
los shuriken reales, por lo que desarrollar la sensibilidad necesaria para lanzar un palillo
hace que lanzar uno de verdad sea mucho más fácil. Todo lo que se necesita son unos
palillos de madera sin lacar de sección cuadrada y una alfombrilla de espuma para el baño
. Es posible que desee afilar ligeramente las puntas de los palillos y aceitarlos para darles algo de peso. Una vez que tenga el objetivo montado,
puede practicar el lanzamiento básico. Una de las grandes ventajas del entrenamiento con palillos es que es casi imposible causar daños materiales graves.
Sin embargo, aún así puedes sacarle un ojo a alguien, así que trátalos como armas,
porque lo son. Una vez que domine el lanzamiento básico con el shuriken de entrenamiento y los palillos, lanzar el shuriken real le resultará
bastante fácil.



These training shuriken can help students work on throwing techniques safely.

[These training shuriken can help students work on throwing techniques safely.]
[Estos shuriken de entrenamiento pueden ayudar a los alumnos a practicar las técnicas de lanzamiento de forma segura].

The Meifu Shinkage Ryu Research Group

El grupo de investigación Meifu Shinkage Ryu

Otsuka Sensei likes to refer to the Meifu Shinkage Ryu as a research group because we like to study the methods of schools other than our own. The Meifu Shinkage Ryu is a very informal school that welcomes students of other schools and often invites teachers from other schools to demonstrate their shuriken-jutsu. Members are allowed to practice the techniques of other schools and share them with the group. (Which is generally not accepted practice in traditional budo schools). Such things are acceptable only so long as the student remembers to show respect and loyalty to the school in which he finds himself. I struggled with this concept, afraid of offending my primary budo school by joining another school to learn shuriken-jutsu. Eventually, after discussing it with one of the shihan, I received a “dispensation,” you might say, to train in another school.
The main activities of the Meifu Shinkage Ryu include weekly practice at a training hall in Tokyo, spring and autumn training camps and public

demonstrations (embu). There are no Meifu Shinkage Ryu dojos outside of Japan as yet, but there are a few keikokai (training groups) in other countries now in other countries now (America, Belgium, Finland, Germany, and Spain). There may be some foreign dojo established soon, but nothing will ever take the place of training with the grandmaster in person. You may start your own keikokai by contacting Otsuka Sensei and following his instructions.

Al maestro Otsuka le gusta referirse al Meifu Shinkage Ryu como un grupo de investigación porque nos gusta estudiar los métodos de otras escuelas además de la nuestra. El Meifu Shinkage Ryu es una escuela muy informal que acoge a alumnos de otras escuelas y a menudo invita a profesores de otras escuelas a demostrar su shuriken-jutsu. Los miembros pueden practicar las técnicas de otras escuelas y compartirlas con el grupo. (Lo cual no suele aceptarse en las escuelas tradicionales de budo). Estas cosas solo son aceptables el estudiante recuerda mostrar respeto y lealtad a la escuela en la que se encuentra. Me costó aceptar este concepto, por miedo a ofender a mi escuela principal de budo al unirme a otra escuela para aprender shuriken-jutsu. Finalmente, tras discutirlo con uno de los shihan, recibí una «dispensa», por así decirlo, para entrenar en otra escuela.
Las principales actividades de la Meifu Shinkage Ryu incluyen la práctica semanal en un gimnasio de Tokio, campamentos de entrenamiento en primavera y otoño y (embu). Todavía no hay dojos de Meifu Shinkage Ryu fuera de Japón, pero ahora hay algunos keikokai (grupos de entrenamiento) en otros países (Estados Unidos, Bélgica, Finlandia, Alemania y España). Es posible que pronto se establezcan algunos dojos extranjeros, pero nada podrá sustituir al entrenamiento con el gran maestro en persona.
Puede crear su propio keikokai poniéndose en contacto con Otsuka Sensei y siguiendo sus instrucciones.

Spanish *Keikokai*

[Spanish Keikokai]
[Keikokai español]

Here are a few of the suggested guidelines for a keikokai:

A continuación se ofrecen algunas pautas sugeridas para un keikokai:

1. A keikokai is only an informal training group with a group leader. If it works well and follows the instruction of Otsuka Sensei, it may become a true branch dojo in a few years. If it does not follow instruction, it will be offi cially dissolved by the Meifu Shinkage Ryu hombu.

1. Un keikokai es solo un grupo de entrenamiento informal con un líder. Si funciona bien y sigue las instrucciones de Otsuka Sensei, puede convertirse una verdadera sucursal del dojo en unos años. Si no sigue las instrucciones, será disuelto oficialmente por el Meifu Shinkage Ryu hombu.

2. Training in a keikokai does not earn you rank. Rank can only be awarded to people who have applied for membership in Japan and it is only given by Otsuka Sensei personally.

2. El entrenamiento en un keikokai no otorga rango. El rango solo se puede otorgar a las personas que han solicitado la membresía en Japón y solo lo otorga por el propio Otsuka Sensei.

3. All members of the keikokai must share the costs and burdens of training equally.

3. Todos los miembros del keikokai deben compartir los costes y las cargas del entrenamiento por igual.

4. Updates in the form of training photos, videos and personal correspondence with Otsuka Sensei will be required on a regular basis.

4. Se requerirán actualizaciones periódicas en forma de fotos de entrenamiento, vídeos y correspondencia personal con Otsuka Sensei.

5. The keikokai will be required to purchase their shuriken from the Meifu Shinkage Ryu hombu or their local Meifu Shinkage Ryu instructor. (This is not merely a fi nancial consideration; it is a form of respect in Japanese Budo.)*

5. El keikokai deberá adquirir sus shuriken en la sede central de Meifu Shinkage Ryu hombu o a su instructor local de Meifu Shinkage Ryu. (Esto no es una mera consideración financiera, sino una forma de respeto en el Budo)*

6. At least one member of each keikokai will be required to train at the Meifu Shinkage Ryu hombu in Japan each year.

6. Se requerirá que al menos un miembro de cada keikokai entrene en el Meifu Shinkage Ryu hombu en Japón cada año.

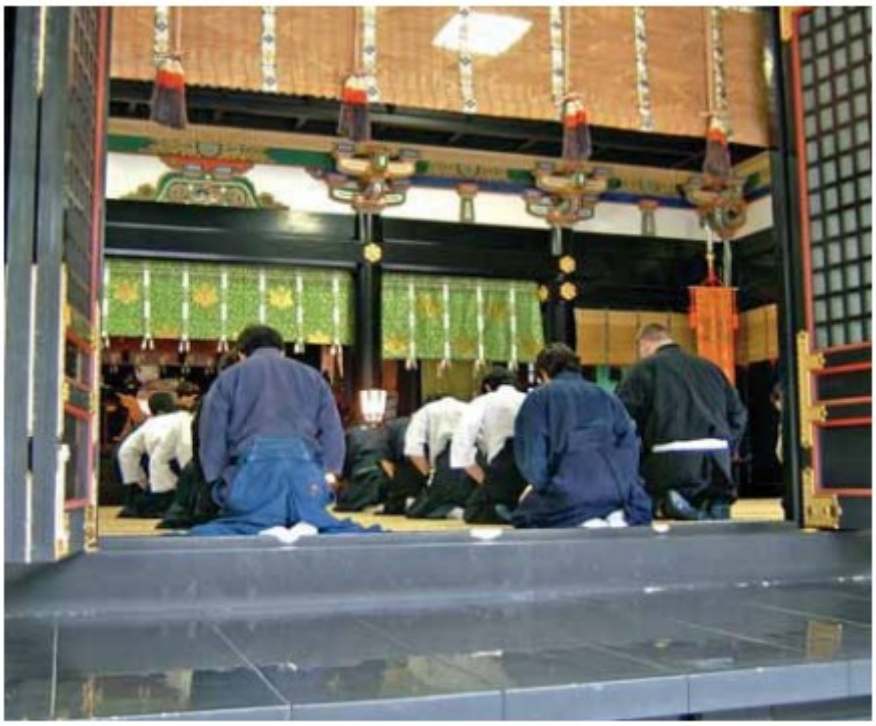
* The Soke (grandmaster) of a budo school is usually endowed with the copy right for the weapons unique to that school. Technically, it is a tort to manufacture said weapons without the express permission of the Soke. Of course, international laws don't really address this, so people in other countries can do whatever they want. If one wishes to remain in the good graces of a Japanese budo school, however, these rules need to be respected. If, however, ordering from Japan is not possible, then buying from another shuriken maker is acceptable.
* El Soke (gran maestro) de una escuela de budo suele estar dotado de los los derechos de autor de las armas exclusivas de esa escuela. Técnicamente, es un delito fabricar dichas armas sin el permiso expreso del Soke. Por supuesto, las leyes internacionales no abordan realmente este tema, por lo que las personas en otros países pueden hacer lo que quieran. Sin embargo, si uno desea permanecer en la buena estima de una escuela japonesa de budo, sin embargo, estas reglas deben respetarse. No obstante, si no es posible realizar un pedido a Japón, se puede comprar a otro fabricante de shuriken.

If you wish to learn shuriken-jutsu from a qualified instructor, then start saving your money for an airplane ticket to Tokyo and send Otsuka Sensei an e-mail. That might sound like a tall order, but it is much easier than you imagine and it will give you more than enough to work on until you can return for another week or two of lessons.

Si desea aprender shuriken-jutsu con un instructor cualificado, empiece ahorrar dinero para un billete de avión a Tokio y envíe un correo electrónico a Otsuka Sensei un correo electrónico. Puede parecer una tarea difícil, pero es mucho más fácil de lo que imagina y le dará más que suficiente para trabajar hasta que pueda volver para otra semana o dos de clases.

Embu at Katori shrine.

[Embu at Katori shrine.]
[Embu en el santuario Katori].



Members of the public are welcome to attend as long as they email or call Otsuka Sensei in advance and get permission. Otsuka Sensei speaks English very well, so don’t be afraid to speak or write to him in English.

If you wish to write to him in Japanese, please do so. It will please him to see you making an effort to speak his language. That being said, budo is learned by watching and feeling physical movement, so fl uency in Japanese is not required.
There are two Meifu Shinkage Ryu websites, one in English and one in Japanese, that provide a training schedule, maps to the dojo and contact in - formation. They also provide a brief introduction to the art. Those interested in visiting should feel free to contact us through the Meifu Shinkage Ryu
Research Group homepage: http://www.geocities.jp/meifuenglish/1p.html

El público en general es bienvenido, siempre y cuando envíe un correo electrónico o llamen al maestro Otsuka con antelación y obtengan su permiso. El maestro Otsuka habla muy bien inglés, así que no tenga miedo de hablarle o escribirle en inglés.
Si deseas escribirle en japonés, hazlo. Le gustará ver que se esfuerza por hablar su idioma. Dicho esto, el budo se aprende observando y sintiendo el movimiento físico, por lo que no es necesario hablar japonés con fluidez no es necesario.
Hay dos sitios web de Meifu Shinkage Ryu, uno en inglés y otro en japonés, que ofrecen un calendario de entrenamiento, mapas para llegar al dojo e información de contacto información de contacto. También ofrecen una breve introducción al arte. Las personas interesadas en visitarlo pueden ponerse en contacto con nosotros a través de la página web del Grupo de Investigación Meifu Shinkage Ryu
: http://www.geocities.jp/meifuenglish/1p.html

Many people want to know where they can buy a set of genuine shuriken for training. Luckily, several of the MSR students are also craftsmen who make blades for us to use. They can be purchased through Otsuka Sensei, but he doesn’t sell them to just anybody. He wants to know that the people who buy them are budo students and responsible adults. Shinada San, an experienced student, makes many kinds of shuriken that are almost impossible to fi nd anywhere else. He uses his movie prop-making skills to create an array of well-made shuriken and other budo weapons. Noda San is also an excellent maker of shuriken. There are also shuriken makers in other countries. Be careful when buying blades. Don’t waste your money on chromeplated toys!
Not all shuriken makers are always up and running. You need to take your time and ask questions. If you do buy shuriken from someone, check the dimensions, check the weight. If it is not the proper size and weight, then throwing it will only hurt your development and it may cause you injury or property damage. These are ballistic weapons; think of them as ammunition for a firearm. They need to be the correct caliber or bad things will happen.

Members of the Meifu Shinkage Ryu and visitors.

[Members of the Meifu Shinkage Ryu and visitors.]
[Miembros de Meifu Shinkage Ryu y visitantes].

Muchas personas quieren saber dónde pueden comprar un juego de shuriken auténticos para entrenar. Por suerte, varios de los alumnos de MSR también son artesanos que fabrican las hojas que utilizamos. Se pueden adquirir a través del maestro Otsuka, pero él no se las vende a cualquiera. Quiere saber que las personas quienes las compran son estudiantes de budo y adultos responsables. Shinada San, un estudiante experimentado, fabrica muchos tipos de shuriken que son casi imposibles de encontrar en cualquier otro lugar. Utiliza sus habilidades como fabricante de atrezo para el cine para crear una gran variedad de shuriken y otras armas de budo de gran calidad. Noda San también es un excelente fabricante de shuriken. También hay fabricantes de shuriken en otros países. Ten cuidado al comprar cuchillas. ¡No malgastes tu dinero en juguetes cromados!
No todos los fabricantes de shuriken están siempre en activo. Debe tomarse tiempo y hacer preguntas. Si compra shuriken a alguien, compruebe las las dimensiones y el peso. Si no tienen el tamaño y el peso adecuados, lanzarlos solo perjudicará su desarrollo y puede causarle lesiones o daños materiales. Se trata de armas balísticas; considéralas como munición para un arma de fuego. Deben ser del calibre correcto o sucederán cosas malas.

Handmade blades of all types on a bench.

[Handmade blades of all types on a bench.]
[Hojas artesanales de todo tipo sobre un banco.]

Shinada-san working on making shuriken blades.

[Shinada-san working on making shuriken blades.]
[Shinada-san trabajando en la fabricación de hojas de shuriken].

Acknowledgments

Agradecimientos

I would like to express my sincere gratitude to the many fi ne men and women
who helped me learn and write about this fascinating art. I have been somewhat obsessed with
shuriken since I was 10 years old, but I never really knew
anything about it until I went to Japan. Once I reached Japan, there were
many generous and talented masters, students and scholars who were very
helpful and supportive of this work.
This acknowledgement is in no way complete, and I hope anyone whose
name I forgot will forgive me. I am grateful to every one of them.

Me gustaría expresar mi más sincero agradecimiento a las muchas personas maravillosas
que me han ayudado a aprender y escribir sobre este fascinante arte. He estado algo obsesionado
con los shuriken desde que tenía 10 años, pero nunca supe realmente
nada sobre ellos hasta que fui a Japón. Una vez allí, conocí a
muchos maestros, estudiantes y académicos generosos y talentosos que fueron muy
muy serviciales y me apoyaron en este trabajo.
Este agradecimiento no es en absoluto completo, y espero que cualquiera cuyo
cuyo nombre haya olvidado me perdone. Estoy agradecido a todos y cada uno de ellos.

Brian Alexakis, USA
Daniel Bowley, Australia
Dean Eichler, USA
Dexter Benn, USA
Hatsumi Sensei, Japan
Jason Roybal, USA
Jason Wotherspoon, Australia
Mark Lithgow, Japan
Markk Bush, USA
Nagato Sensei, Japan
Otsuka Sensei, Japan
Paul Richardson, UK
Shea Johnson, USA
Shinada Sensei, Japan
Sleiman Azizi, Japan

Brian Alexakis, EE. UU.
Daniel Bowley, Australia
Dean Eichler, EE. UU.
Dexter Benn, EE. UU.
Hatsumi Sensei, Japón

Jason Roybal, EE. UU.
Jason Wotherspoon, Australia
Mark Lithgow, Japón
Markk Bush, EE. UU.
Nagato Sensei, Japón
Otsuka Sensei, Japón
Paul Richardson, Reino Unido
Shea Johnson, EE. UU.
Shinada Sensei, Japón
Sleiman Azizi, Japón

I wish to dedicate this book to my daughter, **Jessica** (Kiyo Nishiyama [][][][]). **I know someday we will meet again.**

Deseo dedicar este libro a mi hija, **Jessica** (Kiyo Nishiyama [][][][]). **Sé que algún día nos volveremos a encontrar.**

Libro

original

DANIEL FLETCHER

JAPANESE THROWING WEAPONS

Mastering Shuriken Throwing Techniques

TUTTLE

with a foreword by Yasuyuki Otsuka

JAPANESE THROWING WEAPONS

Mastering Shuriken Throwing Techniques

DANIEL FLETCHER

Foreword by Yasuyuki Otsuka

TUTTLE Publishing

Tokyo | Rutland, Vermont | Singapore

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Published by Tuttle Publishing, an imprint of Periplus Editions (HK) Ltd.

www.tuttlepublishing.com

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Library of Congress Cataloging-in-Publication Data

Fletcher, Danny.
Japanese throwing weapons: mastering shuriken throwing techniques / Danny Fletcher; foreword by Yasuyuki Otsuka Sensei.
p. cm.
ISBN: 978-1-4629-0985-8 (ebook)
1. Martial arts weapons--Japan. 2. Weapons--Japan. 3. Knife throwing. I. Title.
GV1101.5.F54 2011
796.8--dc22

2010037349

Distributed by

North America, Latin America & Europe
Tuttle Publishing
364 Innovation Drive
North Clarendon, VT
05759-9436 U.S.A.
Tel: 1 (802) 773-8930
Fax: 1 (802) 773-6993
info@tuttlepublishing.com
www.tuttlepublishing.com

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Tuttle Publishing
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Tokyo 141 0032
Tel: (81) 3 5437-0171
Fax: (81) 3 5437-0755
sales@tuttle.co.jp
www.tuttle.co.jp

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#02-12,
Singapore 534167
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Fax: (65) 6280-6290
inquiries@periplus.com.sg
www.periplus.com

First edition
15 14 13 12 11 1104RP
10 9 8 7 6 5 4 3 2 1

Printed in Singapore

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Foreword

In this book, you will be receiving valuable instructions on the Japanese martial art of shuriken-jutsu. The author, Danny Fletcher, is my student and has studied shuriken-jutsu directly under me in Japan. I have been teaching and guiding students of shuriken-jutsu for about 25 years. It was fortunate for him that I had a web site for the Meifu-Shinkage Ryu since 1999. In May 2004, he sent me an e-mail and came to Tokyo from Funabashi to meet me.

Danny said to me that he had lived in Japan several years, and was studying another martial art already. In addition to his learning other martial arts, he was hoping to master Japanese shuriken-jutsu. So, I explained to him about Meifu Shinkage Ryu shuriken-jutsu. In addition to speaking with him, I demonstrated our shuriken-jutsu methods. It seemed that my demonstration impressed him, because that same day he became one of my students.

After entering Meifu Shinkage Ryu, he trained diligently at every class. To my surprise, he was very familiar with Japanese martial arts. He has considerable knowledge about ken-jutsu, ju-jutsu, and other arts. He said he was really surprised to see someone throw a shuriken at such long distances or throw them so fast.

Even here in Japan, there are very few people who have knowledge of shuriken-jutsu. In Japan, the birthplace of shuriken-jutsu, there are few teachers of shuriken-jutsu who can teach their students properly. There are probably fewer than five such men.

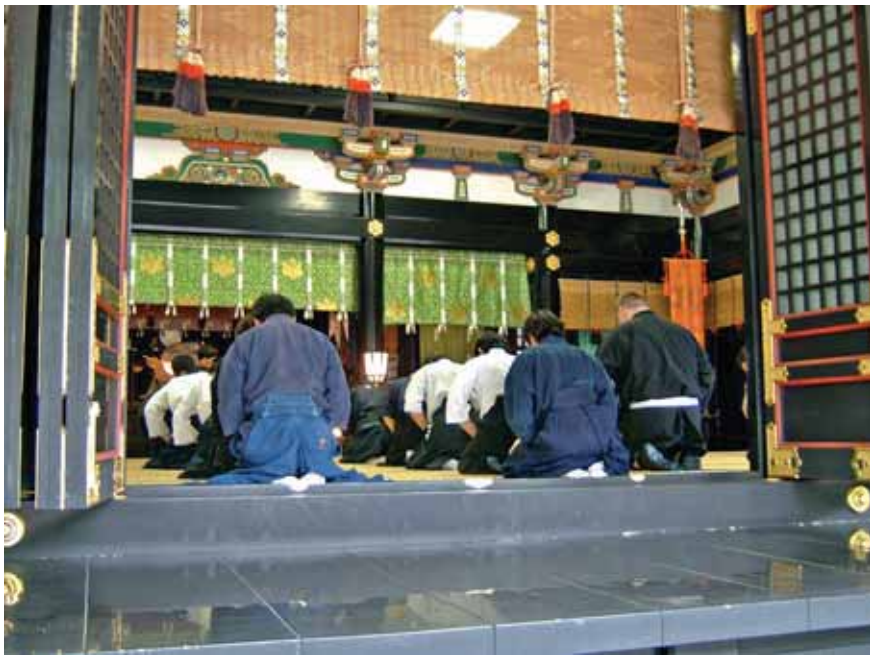
My teacher, Mr. Chikatoshi Someya, was the founder of the Meifu Shinkage Ryu. Someya Sensei was a master of Katori Shinto Ryu. Katori Shinto Ryu is a classical Japanese martial art (Ko-budo). After studying for many years, he established his own school that teaches shuriken-jutsu. This was in the 1960's and he named his school the Meifu Shinkage Ryu. (MSR)

He wrote a book about his studies of shuriken-jutsu, and opened a dojo to the public. It was a revolutionary event in Japanese antique budo (martial arts). Classical martial artists don't usually offer to teach their techniques to the public, especially shuriken-jutsu, which was considered a secret weapon for hundreds of years. So, there is very little research material about shuriken-jutsu in Japan. This is also the reason why there are so very few shuriken-jutsu teachers. Someya Sensei was very disappointed with those circumstances. He was afraid that the art of shuriken-jutsu might die and become a forgotten part of Japanese history. Therefore, he taught the previously secret shuriken-jutsu to the public.

I joined his shuriken school in 1984 after reading his book. After joining the Meifu Shinkage Ryu, I practiced earnestly and became a master after ten years. To my regret, Someya Sensei passed away in 1999, but I was appointed his successor during his lifetime. I succeeded my teacher's instruction, and decided to continue to pursue his dream of preserving this art.

I set up my web site on the Internet and began sending information about shuriken-jutsu to not only Japan, but also the world. In 2004, I published a book and a DVD. As time went on, my efforts began to pay off, there were many people sending me e-mails from a dozen different countries. Some of them visited me and became my students. Danny Fletcher was one of them.

Danny is a very large man from a Japanese point of view. When I compared the size of my hands with his, I suggested that he use an extra-long shuriken. He is large, but the principles of shuriken-jutsu don't change. I treated him the same way as any Japanese student except for the size of his shuriken. Now, he uses regular-sized shuriken.



Meifu Shinkage Ryu at Katori Shrine in Japan

Of course, our linguistic differences sometimes caused a little difficulty in teaching, but it was not a big problem for us. Shuriken-jutsu can't be explained just in words. If you learn old Japanese martial arts, you must observe your teacher's movement.

Danny observed my shuriken-jutsu very carefully and understood the meaning. After about three years of training with me, he acquired his sho-dan (black belt). He understands the essence of shuriken-jutsu. Now, he is back in his home in Texas, and has completed this book. This is the result of Danny's hard training in Japan. Anyone who has an interest in the ancient Japanese martial arts should read this book.

There is something important I want to share with you. My teacher, Someya Sensei, gave this to me. All students of the Meifu Shinkage Ryu should understand this admonition:

You must not become attached to the idea of piercing the target.
If you do, you may desire more targets to pierce.
The heart that desires a target is the same as the heart that desires an enemy.

Desiring an enemy is foolishness.
Foolishness is the darkness of your heart.

If you live sincerely, your heart will hold no shadows.
If your heart and deeds are pure, then you will never encounter an enemy.
Then, time and distance are transcended and you will defeat any enemy.
This is "Shin-da." (Truly pierced.)

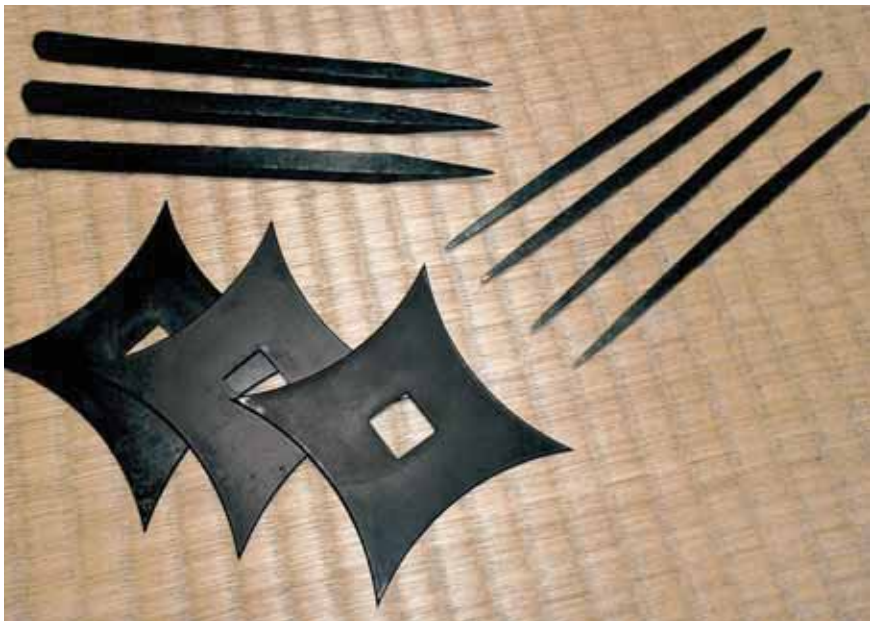
Yasuyuki Otsuka.
Headmaster of Meifu Shinkage Ryu.
2011

(See page 115 for original Japanese text of this creed.)

Shuriken-jutsu

For nearly a thousand years, there have been schools in Japan dedicated to the art of killing. The ancient schools of martial arts instructed students in every facet of survival in a hostile environment, including castle design, first aid, stress management, and more. The martial arts we see so often these days bear only a vague resemblance to their true origins. There is nothing wrong with using parts of budo in order to teach virtues, morals and physical fitness, but there are much more serious kinds of teachings that exist in the ancient *densho* (written records) and *kuden* (personal transmissions) of the original schools. Most people have no idea of the serious nature of real budo. While it is perfectly understandable that your average parent would not want his or her child actually learning how to kill, it must be understood that these arts were not created for the purpose of entertainment or for sport or for self-improvement—they certainly were not intended for children. The martial arts were intended to train soldiers in how to do their jobs, just as modern militaries train their recruits in the use of the rifle, bayonet, and grenade. The purpose of this book is to introduce you to the teachings of only one small piece of that life-and-death world of budo.

The word shuriken (shoo-ree-ken: The Japanese "r" sounds like a soft "d") is a Japanese term for small pieces of metal used as throwing weapons. They appear quite often in films and on TV, so it's unlikely that anyone would not recognize their basic form and function, even if it's only at a superficial level.



This is a selection of different types of shuriken.

Shuriken-jutsu means "hand release blade techniques." It entails using shuriken in combat, primarily by throwing, but also by cutting or thrusting. For a long time, the practice of throwing shuriken has been most commonly associated with the ninja, but they were not the only users of these weapons. In fact, every Japanese school of martial arts has had, at some point in its history, at least one form of shuriken-jutsu in their teachings.

As a matter of fact, these weapons are not entirely unknown in the west. During the First World War, similar weapons were used as "bomblets" dropped by the hundreds from aircraft over enemy troops.

In World War I the Germans used these air darts.

It is thought that some of the earliest Japanese practices of shuriken-jutsu were examples of warriors throwing their short swords in battle. The samurai carried two or three swords: a long sword, a short sword and a dagger. The odds of striking a fatal blow against an armored opponent by throwing a short sword are very low. It was an unlikely maneuver, but not totally without merit, as practice in throwing the short sword became common. In some cases, even the long sword was thrown.

How a sword might be used as a throwing weapon.

The shuriken was never a weapon of great strategic importance to an army on the battlefield. During the Warring States period (1450 to 1600 AD), as in many other countries, battles were fought by large, strategically directed formations of men using weapons of distance.

When thousands of men joined in combat, weapons of range made the strategic difference. Long-distance weapons (cannon, firearms and the bow) were the great killers in feudal Japan (along with deliberately set fires). Formations fired on enemy formations; so combat was not typically man-to-man. Cannons would start the battle and then muskets and bows were employed. The ability to kill at a distance is the secret to survival in war.

Cavalry and long spear formations would move around and basically finish the battle. Some of those spears were as long as 18 feet. Even though the spear was a hand-held weapon, it still provided the advantage of killing at a distance.

For those who were lucky enough to carry them, the firearm was the undisputed supreme weapon. It had the range and power to kill that far exceeded the bow. The bow, however, was the main weapon before the arrival of firearms and continued to be used in great numbers even after the matchlock rifle appeared in battle. Once the sides closed and the advantage of the gun or bow was lost, armies fought with long spears. However, if a soldier lost his spear, he was in trouble, now he no longer had the ability to strike from a distance.

There are many pole arms that provide some distance, but in facing a line of thousands of long spears, only another long spear will be of use. There is a point, however, where an enemy gets too close for even a spear to be useful. There are a number of situations where an enemy can reach you before you can reload your musket or nock another arrow. This distance is the traditional domain of the sword, but it is also the domain of the shuriken.

One could say the shuriken was of great importance to an individual soldier on the battlefield, especially if he were to find himself on the losing side. Once the battle was clearly decided, the losers had three choices: be killed, be captured or escape. At this point, the possibility for close-quarters single combat was a distinct possibility. As the distance between combatants closed and their options ran out, the losing side had no choice but to resort to individual, last-ditch techniques. Such circumstances give rise to an artistic level of survival-inspired creativity. A soldier could find many possible weapons in the litter of a fresh battlefield—weapons lying on the ground or protruding from bodies like broken spears, broken swords, discarded knives, thousands of broken arrows, and pieces of broken armor plate. This may be why Tatsumi Ryu shuriken bear a very strong resemblance to a traditional Japanese yari (spear head).

Tatsumi Ryu Shuriken

Any of these battlefield remnants could be used as a *buki* (weapon) or as *me-tsubushi* (blinder/distraction). As a soldier on the losing side, all you had to do to survive was get off the field of battle and run. Even if you did not manage to kill your attackers, a distraction, a chance to escape would be enough. The chances of survival are much greater for the man who decides to distract his enemy and escape than for the man who decides to engage in combat.

After the age of wars there came a time of peace known as the Edo period (1600 to 1868 AD). The Edo period is called a peaceful period because there were no more great battles and widespread warring, but that does not mean that individuals were no longer fighting and killing other individuals with regularity. Many of the existing schools of martial arts were founded during the early Edo period. Often these schools "tested" each other by dueling, sometimes to the death, for the honor of their school. The early Edo period also saw thousands and thousands of suddenly unemployed soldiers roaming the countryside who had no other means of making a living. No longer were the fighting men confined to battlefields. During this time of "peace," the potential for violence to individuals was possibly higher than during the age of wars. Crime was everywhere and there were few police officers. During the early Edo period, the Japanese people started to rebuild their country and grew wealthy, but violence and the fear of violence never left them. The practice of carrying (and using) concealed weapons became

commonplace with men and women. There is a story from this period of the famous swordsman Musashi throwing his sword at an opponent. Musashi was losing a duel and was facing death. Were it not for shuriken-jutsu, the man reputed to be "the world's greatest swordsman" would have been killed by a master of the *kusarigama* (chain and sickle). He was not the first or last warrior to do this.

Even today, training in shuriken-jutsu is tied closely to the use of the sword. Shuriken are usually thrown before or during the drawing of the sword or they are thrown during a sword fight as a surprise attack. There are even some shuriken designed to be held between the hand and the sword itself, making it easy to use both at the same time. Some martial arts schools consider the *kozuka* (by-knife) that is carried in the *saya* (scabbard) of the katana to be their only type of shuriken.

The *kozuka* was a small knife attached to the scabbard of the sword.

During the Warring States period and Edo periods, an incredible amount of creativity occurred with regard to weapons design and methods of concealing them. Every conceivable form of hand-held weapon found use in Japan at this time. Smaller, more concealable weapons, like the shuriken, were exploited and employed to a great extent. New schools were created and new shuriken designs and methods of hiding them on the body were developed.

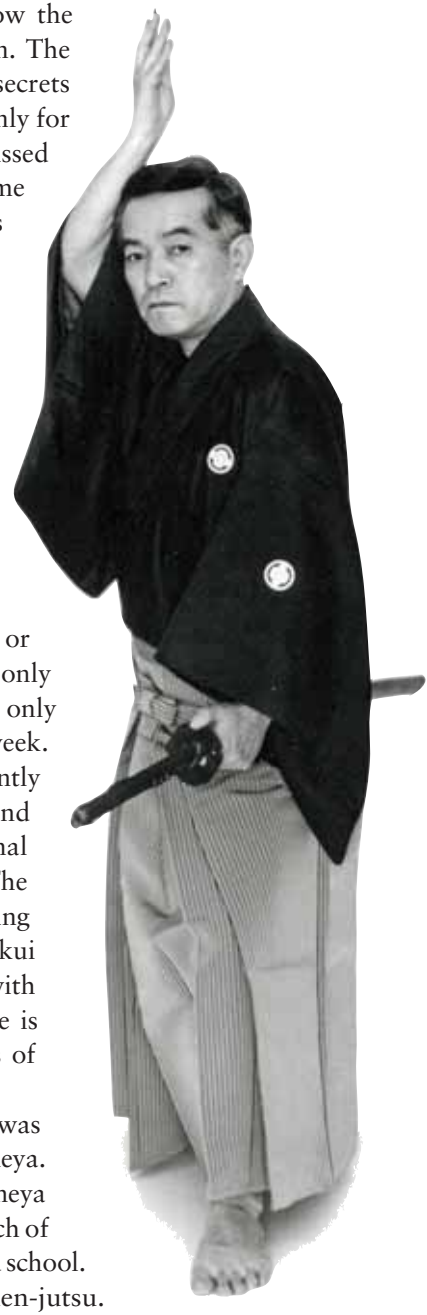
Meifu Shinkage Ryu

The Meifu Shinkage Ryu is primarily a bo shuriken school. As such, we will only be discussing in depth the bo shuriken throw. There are two throwing techniques: the basic throw and the advanced throw. The basic throw will enable you to throw the shuriken and stick it in the target reliably and accurately. Compared to the advanced throw it is relatively slow and obvious,

but without mastering the basic throw the advanced throw is impossible to learn. The advanced throw also contains a few secrets that Otsuka Sensei wishes to reserve only for his actual students and will not be discussed in this book. (Although there are some hints!) This is the way of many schools and is meant to encourage you to go to Japan and learn in person. Martial arts are not sterile, impersonal sets of factual information. They are living things that are passed down from teacher to student and they remain so to this day.

The Meifu Shinkage Ryu is a small school of martial arts in Tokyo, Japan. They are relatively unknown in the martial arts world and have fewer than forty students. There are no dojos or teachers outside of Japan and there is only one dojo in Tokyo. That "dojo" exists only in rented spaces for a few hours a week. The school is growing, however. Recently a small dojo was opened in Osaka and there are now two *keikokai* (informal training groups) outside of Japan. The reason behind its growth is the amazing skill of the present headmaster, Yasuykui Otsuka. His ability to throw shuriken with uncanny speed, accuracy and distance is far beyond that of any other masters of the art.

The Meifu Shinkage Ryu school was founded by the late Chikatoshi Someya. (1923–1999) When he was younger, Someya Sensei was a student of the Sugino branch of the Katori Shinto Ryu, a famous sword school. He was always very interested in shuriken-jutsu. In his later years, he decided to form his own



Someya Sensei

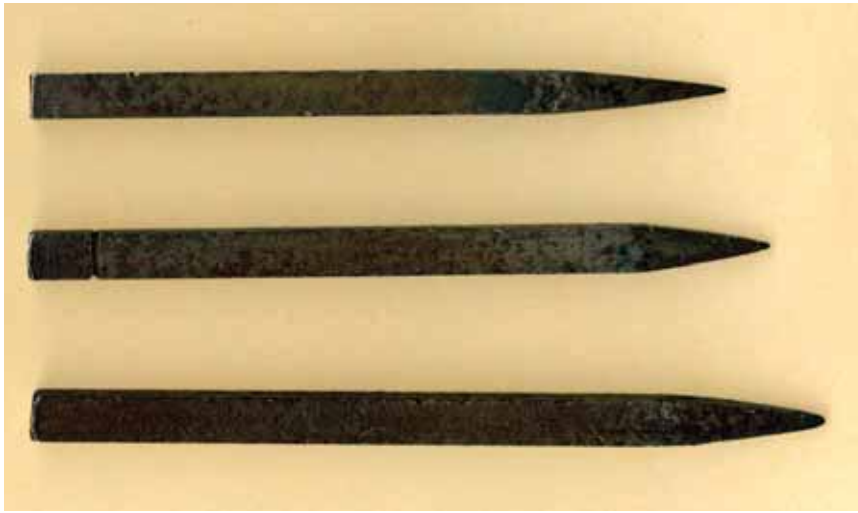
school that focused solely on the shuriken. He maintained a good relationship with his former colleagues and to this day the Sugino Katori Shinto Ryu has a strong tie to the Meifu Shinkage Ryu. He devoted himself to refining and perfecting the art of shuriken-jutsu and some other concealed weapons.

At one time, there were several teachers of the Meifu Shinkage Ryu, but old age and illness have dwindled their number down to one. Otsuka Sensei believes that this number is going to rise very rapidly in the near future,

The Meifu Shinkage Ryu training focuses primarily on throwing the shuriken, but they also teach some hand-to-hand shuriken techniques, sword, chain and some unusual concealed weapons, such as the *sho-ken* (a small stabbing weapon).

Examples of the *sho-ken* (above left) and bo shuriken (below right).

Someya Sensei developed a fast and powerful throw, a technique that is limited in body movement, making it hard to see. To complement this new technique, he modified the design of his shuriken. He experimented with shuriken from different schools, and he also made and tested many new designs, searching for the perfect size and shape for his refined technique. He decided on the design the Meifu Shinkage Ryu uses today.



Shuriken prototypes developed by the Meifu Shinkage Ryu.

The original Katori Shinto Ryu blades owned by Someya Sensei resemble a type of bo shuriken called *uchibari* (house needles). These shuriken are common to many budo schools in Japan, including the Kukishinden Ryu and the Togakure Ryu. Not all shuriken called *uchibari* are identical. The "square torpedo" shape can be seen in several examples, often varying greatly in size.

These are examples of antique *uchibari*.

Otsuka Sensei likes to refer to the school as a "research group." He uses this term because the study of the school is not wholly limited to the use of Meifu Shinkage Ryu weapons. He enjoys practicing with shuriken from many different schools (most of which are now extinct.) Almost all of the students in the Meifu Shinkage Ryu are students of other martial arts schools. Training is somewhat informal and open-minded when compared to other traditional Japanese schools of the martial arts.

Just as a modern police officer may carry a shotgun in his car, a service pistol on his belt, a backup pistol on his ankle, a baton, pepper spray, a taser and a knife, so too did ancient warriors carry an assortment of weapons, some were concealed and some were not. Samurai were allowed to carry any size and number of weapons they wanted, but they also carried shuriken secreted on their persons. A person of lesser status or a spy (ninja) would probably not wear any weapons openly but might have more than a dozen shuriken hidden in his clothing.

The people who lived through those dangerous times left behind an amazing diversity of weapons in form and function that is reminiscent of the innumerable species of insects you might see in a museum. Nowhere is this more evident than shuriken. In general, there are three categories of shuriken:

- **Bo shuriken:** "stick-like blades"
- ***Shaken* shuriken:** "wheel blades" Also called *Hira* shuriken "flat blade" or *Senban* shuriken "lathe blade."
- ***Teppan* shuriken:** "iron plate blade"

In this book we will be looking at all three major categories of shuriken. We will discuss the different types, how they are thrown and how they were used as hand-held weapons. It is a gross overstatement and a mistake to suggest that one group of military men used any one type of shuriken exclusively, however, for the sake of clarity and maximizing the educational benefit of this book, we are going to divide the shuriken between two main schools (despite the fact that both schools use shuriken from both groups). There will be overlap, but that is a good thing. Our two schools will be the Meifu Shinkage Ryu and the Bujinkan (which is actually nine old budo schools taught together). We will look at the bo shuriken-jutsu of the Meifu Shinkage Ryu and the *senban* and *teppan* use of the Bujinkan.

Bo shuriken, as the name suggests, are stick-like (straight). They take many forms and sizes and most of them are between long 4 to 7 inches (12 and 18 cm) and weigh 1 ounce to 6 ounces (30 to 180 grams). In cross-section, they may be round, triangular, square, hexagonal or octagonal. They may be of constant thickness or they may taper sharply. Their shape usually depends upon their origin. Some shuriken designs evolved from common objects. Bo shuriken are often descended from nails, nail-drivers (*kugi-oshi*), metal chopsticks used to tend coals, broken arrowheads, broken spear heads, broken sword tips, unmounted knife blades, hair ornaments, by-knives, large needles, etc. Sometimes, however, they are original designs intended only for combat. The bo shuriken is by far the most commonly used type of shuriken in Japanese martial arts, perhaps because of the universal shape

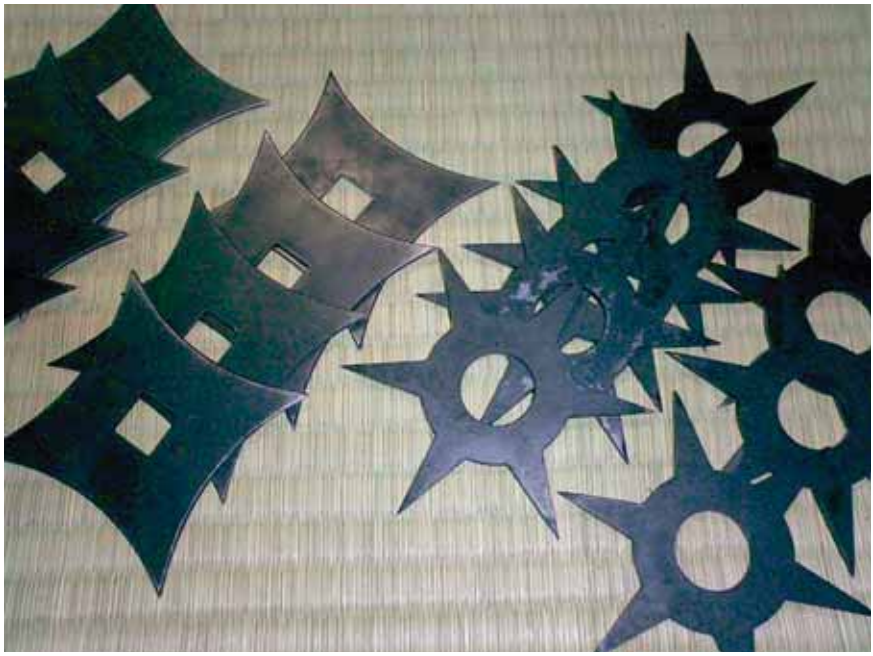
Bo shuriken can come in a variety of shapes and sizes.

of its design. There are two major categories of bo shuriken: rod-like and dart-like. Rods are plain pieces of straight metal (non-aerodynamic). Darts are aerodynamic and have tails incorporated into their designs. The distinction is entirely subjective, but will help in understanding why the throwing methods differ between these two types.

Here are examples of bo and *teppan* shuriken.

Shaken **shuriken** are basically star-shaped, flat pieces of metal. *Shaken* means wheel-shaped-blade. They can have any number of points of varying shape. (Just as any modern craftsman would have many different kinds of drill bits, for example). They tend to be 4 to 6 inches (10cm to 15cm) tip to tip, and .03 inches to .23 inches (1mm to 6mm) thick, but most are less than 2mm.The word *senban*, in Japanese, means a woodcutting lathe. That suggests that many *senban* blades were originally cutting tools used to shape wood by Japan's pre-modern craftsmen. Some *senban* are intended to be used with a sword, some are meant to be used on their own. Some examples may have been used as washers or brackets in architecture. One well-known *senban* blade was a tool for removing nails.

One could argue that each individual design deserves its own classification, but this book is not an attempt to historically classify and define all shuriken with Linnaean taxonomy. The aim of this book is to help the student become proficient in throwing shuriken with the correct, authentic techniques as taught in Japan. For this reason, I have decided to refer to all shuriken of this type as *shaken* and divided them into two main categories: piercing and cutting blades. The reason for this distinction is found in the tendency to hold and employ them differently. Knowing the exact name for each blade is not necessary; only understanding the nature of the blade is important.



This is a display of various *senban* shuriken.

The concept of *shaken* shuriken has a long history reaching back to China and India. The chakram of ancient India is undoubtedly an ancestor of the modern Japanese weapon. The routes to Japan can be traced and delineated by the migrating cultural traditions that bore them. Mountain ascetics brought some *shaken* to Japan from China, most of the others were of indigenous origin.

It is not difficult to imagine the ordinary beginnings for many of them. Possible local sources for these weapons can still be seen today in Japanese antique shops and in the architecture of shrines and temples. One may see metal brackets in shrines that, if pulled from their mountings, would be instantly usable as throwing weapons. These are large brass or iron washers held in place by large iron nails, which, interestingly enough, are also very similar in size and shape to some bo shuriken.

Samples of brackets from shrines that could have been used as weapons.

Not all shuriken were quotidian items, some were intentionally manufactured as weapons—more than likely there was a mixture of both.

The *shaken* is particularly well known. It has become the symbol of the ninja in Japan, but that is only a modern association. The ninja did use them, no doubt, but so did the other military men of the time.

Teppan shuriken include several different designs that are flat, like *shaken*, but are not necessarily star-shaped. *Teppan* means a flat, metal plate. *Shaken* are a kind of *teppan*, but not all *teppan* are *shaken*. There are not many of these designs, but what examples do exist are well known, such as the Tsugawa Ryu blades and the Iga Ryu blades. Both of these weapons were used as tools in carpentry, architecture, pottery and agriculture. Similar tools are still available in Japan.

Tsugawa Ryu Blade

Iga Ryu Shuriken

It is interesting to note that the Iga Ryu shuriken bears a resemblance to the V-shaped bracket seen in the upper right of the photo on page 24. I do not believe they are related, seeing that the Iga Ryu blade has a fairly certain origin as a carpenter's tool, but someone who knew shuriken-jutsu would recognize such objects almost everywhere and would be able to employ those similar objects if needed.

This is an important thing to remember about shuriken-jutsu: The actual blades are weapons, but the skill itself gives the practitioner the ability to employ any object of similar size and shape. If you knew you were going to be searched, then you wouldn't take your blades with you. You would already know that you could acquire blades by scavenging a shrine or wood shop or any other place where such tools and hardware would be found.

Bo Shuriken

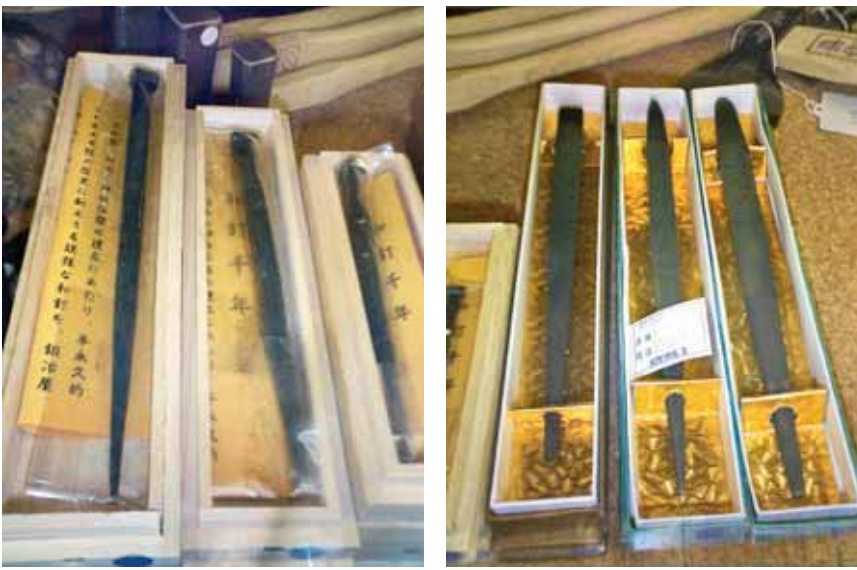
Because the ancient schools often borrowed and shared weapons and techniques, it may not be possible to definitively classify every specimen by school. The bo shuriken can be found in uncounted variations. A good example of this variety would be the *uchibari*. There are two main examples: a thin blade and a fat blade. Modern Katori Shinto Ryu practitioners tend to believe that the "fat" *uchibari* is the true Katori Shinto Ryu blade. Someya Sensei passed down a collection of his own Katori Shinto Ryu blades that are "thin." The blades attributed to the Kukishinden Ryu and Togakure Ryu are also what we could call "thin" blades. It may be that the Katori Shinto Ryu blades were not actually *uchibari*, but simply a different blade of similar shape but of larger size and differing origin. The thin blades may have been nails while the fat blades were the nail-drivers. There are also regional differences in tools and weapons throughout Japan. Some regions use a very long-bladed axe while some use a short bladed axe, but all for the same purpose. Schools, regions, makers, and time periods all affect the morphology of shuriken.

This kind of similarity between shuriken of different schools is quite common, but should not be of any real concern.

Some people may argue that certain morphologies are definitive and their labels are unequivocal, but it would be foolish to assume that students of one school never used the blades associated with another. (Often two schools descended from a common ancestor.)

Some weapons were unique, but for the most part, they were diverse and wide-ranging. If two shuriken are identical but their owners claim they are unique, then so be it. Shuriken are, after all, just pieces of metal, and unlike insects, have no DNA to be tested.

The Katori Shinto Ryu blade (above) compared to an *uchibari*.

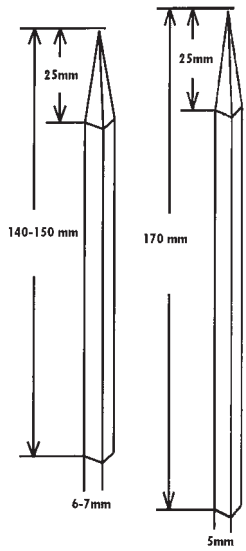


You can see how antique Japanese nails or *kugi* (on the left) and antique nail driver or *kugi-oshi* (on the right) could be used as throwing weapons.

The standard Meifu Shinkage Ryu shuriken is 15cm long, 6mm thick, of square cross-section, and weighs about 40 grams. The 25mm points are hardened, but the body metal is soft. This is true of all shuriken—they are not like knives made of quality, hardened steel.

Meifu Shinkage Ryu Blades

A shuriken needs to sit in the hand a certain way. Since human hands vary in size and flexibility, the length and thickness of the shuriken can be adjusted. The size of shuriken used in the Meifu Shinkage Ryu dojo ranges from 5 to 6 inches (14 to 17 cm) in length, and from .2 to .3 inches (5 to 8 mm) in thickness. The total weight of the shuriken is important. The advanced Meifu Shinkage Ryu throw requires a snap of the wrist. Trying to snap the wrist while throwing a 5.5 ounce (150 grams) shuriken will usually end in failure and injury to the wrist. The design of the Meifu Shinkage Ryu shuriken is very simple. It resembles, in size and shape, pencils, pens and many other common objects a person is likely to carry. It is easy to manufacture and requires no blacksmithing, which also makes it inexpensive.



Some of the differences in size for shuriken.

Throwing Basics

There are two basic ways to use the shuriken:

Daken-jutsu 打剣術 Throwing techniques
Shoken-jutsu 掌剣術 Hand-to-hand techniques

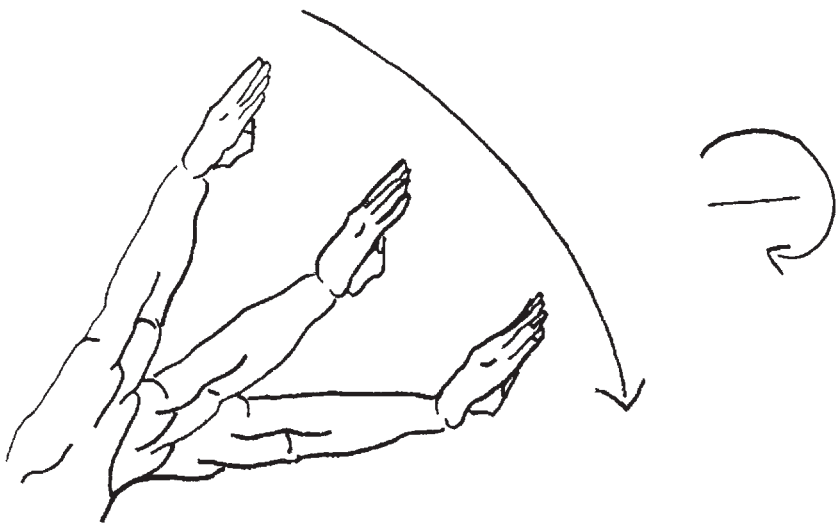
These methods are really two possible outcomes of the same exact circumstance: A blade (or any object) is hidden in the hand of a person who must defend himself from an armed attacker. This is an important concept in our training. When we practice, we try to cultivate a sense of preparedness for any use, not just throwing.

Daken-jutsu 打剣術 Throwing Techniques

A shuriken can be any object, it does not have to be a blade. It could be a pencil, chopstick, paintbrush or a tool. The shuriken may be thrown without preparation or hesitation. In this respect, it is faster than the bow and arrow, the sword or even the gun. A shuriken can allow you to hit an enemy who is too far away for punching or kicking. There is an effective limit to this ability, however, which is usually ten meters. In budo, distance is measured in *ken*, which is equal to the length of one tatami mat or the distance the average swordsman can reach with his sword held out at arm's length, approximately 70 inches (180 cm).

The length of your throw is determined by measuring the distance between your front foot and the target at the time of the release. In the old budo schools, the practiced limit for shuriken-jutsu was three tatami mats' length. (*sangen* 三間) which is about 17 feet (5.4 meters). In a real fight, this is not much distance. It is a good idea to be able to throw from slightly further distances, such as 22 feet (7.2 meters) (*yongen* 四間) and 29 feet (9 meters) (*goken* 五間).

When a human throws an object, his arm moves in a circle. The arm is a line that is stationary at one end, the shoulder, and may move freely from there. Punching tends to be a straight, extending movement. Punching can generate a lot of power, but throwing generates great speed. Throwing a shuriken is not done by extending the arm towards the target. Shuriken are thrown by moving the arm in a circular motion, much like throwing a baseball. Because the arm rotates during the throwing motion, the object that is being thrown will also rotate. The art of shuriken-jutsu is the art of controlling the rate at which thrown objects will rotate as they fly through the air.



The arm rotates, so the shuriken also rotates.

Shuriken, like all other missiles, are subject to gravity and exhibit a parabolic flight path. If one were to simply "push" the shuriken straight at the target, it would simply bounce off, having turned in flight because of low speed, gravity and uncontrolled rotation. The success of the throw depends upon your ability to control the velocity and speed of rotation. Once you master this concept, you will become able to throw almost any linear object with success.

There are three ways to throw the bo shuriken:

1. *Jikidaho* 直打法 (direct hit)
2. *Hantendaho* 反転打法 (reverse hit)
3. *Takaitendaho* 多回転打法 (fast spinning, like knife throwing)

Japanese schools employ *jikidaho* or *hantendaho* for bo shuriken and *takaitendaho* for *shaken* shuriken.

Jikidaho 直打法 Direct Hit Throwing

Jikidaho is the direct hit method of throwing. This means that the shuriken is held with the tip pointing out, away from the palm. When you throw the shuriken, it leaves your hand with its point in the air and its tail towards the ground. As it flies, it turns slowly, so that the shuriken is horizontal just before it strikes the target.

The *jikidaho* grip: The shuriken lies between the first and second fingers. The thumb presses the shuriken against the base of the third finger. The butt of the shuriken rests against the palm near the base of the thumb. (Above that upside-down "Y.") This is one of the reasons that bo shuriken of square cross-section are so much easier to throw than other designs. The facets of the blade cause it to fit perfectly in the gap between your first and second fingers. It also keeps the shuriken from sliding around during the throw and provides two flat surfaces for your fingers to brush during the release. The *jikidaho* method is the basis for many other throws, so it is important to master it.

This is the basic throwing grip.

The shuriken is released and it turns 90 degrees as it flies. This is a basic idea common to many shuriken schools. The Meifu Shinkage Ryu, however, employs a pushing with the palm against the base of the shuriken in its throw. Not only that, but the arm is flexed up and down and the wrist is snapped. This refined technique gives the shuriken a very fast, flat trajectory. The Meifu Shinkage Ryu shuriken is smaller than most: the size and shape were developed to take ad-vantage of the school's unique palm-pushing method.

Hantendaho 反転打法 Reverse Hit Throwing

If you change the direction of the shuriken in your hand so that the point is touching your palm, this is the "*hantendaho* grip." The shuriken, when thrown, will turn 180 degrees in the air before striking the target. This technique does not employ high-speed throwing techniques like the *jikidaho* throw. (No pushing with the palm, obviously, as you would impale yourself on the shuriken) The feeling of this throw is very similar to that of the curveball in baseball.

Hantendaho is really just for practice in the Meifu Shinkage Ryu; it is a good way for beginners to enjoy throwing at a target from longer distances until they have mastered the *jikidaho* throw. It is also used for combat throwing with the heavier blades in other schools, like the Chishin Ryu.

This is the reverse grip with the point in the palm.

Throwing Practice

Before you begin throwing, make sure that you have a matching set of clean, sharp blades. They should all be the exact same type, length, and weight. Try not to make too much noise when picking them up or putting them down. If you must speak while people are training, do so in a quiet voice. You do not want to distract someone who is throwing a live weapon in close proximity. Always use common sense.

Similar to some other martial arts, the practice of shuriken-jutsu begins from a natural, peaceful state. Try to cultivate a sense of calmness and serenity. This is the beginning, the *kamae* (attitude) of patience and non-hostility. When walking and standing, the shuriken are carried, point-down, in the dominant hand or tucked into the obi. This is done for safety. The shuriken are in your dominant hand, but you keep them and your intentions secret.

This is how to carry the blades.

This is how the blades are typically worn in the obi.

Once you approach the target and are ready to begin, make sure you are holding the blades correctly, while in a natural stance (*shizentai*). With the back straight and with both hands curled in a light fist on the sides of the hips, face forward (towards the target) and quietly bow.

This is the stance before beginning (*kamae*).

Take a half step and transfer the shuriken.

Upon completing the bow, lightly take one step forward, transferring the blades from the throwing hand to the other hand. Do this very slowly and carefully. The shuriken should still be point-down.

With the shuriken in the left hand, extend the left arm towards the target. The left arm should be pointing straight towards the target and the right hand should be resting on the right hip.

How the shuriken are held in the left hand.

Left arm is extended toward the target.

Bring the first blade to the right hand.

When you are ready, transfer one blade to the right hand by bringing the left hand down to the right. Bring the left arm back towards the target. Imagine your left arm is a rifle aimed at the target.

The right hand holds one shuriken at the right hip. It may seem difficult to acquire the correct throwing grip on the shuriken in this position, but with practice it will become natural.

To raise your right hand for throwing, slide it up the right side of your body until the inside of your throwing wrist is firmly pressed against the side of your head above your ear. This is called the anchor point. It is important to keep your hand at the anchor point when you begin the throw to ensure consistency in your wrist angle and attitude.

Put one blade in the right hand.

This is the ready position for throwing.

Slide it up at a down-angle so as not to stick yourself with the point. You want to hide the fact that you are going to throw it. You may want to watch your own shadow and see if you can minimize the visible movement. Keep your right elbow in close. Keep your wrist cocked back so that the shuriken remains pointing up like an antennae. When the shuriken is raised, face the palm inwards and adopt a posture that conceals the shuriken within the hand. The shuriken should not be exposed until it is actually thrown.

As much as possible, you don't want to reveal to the opponent that you have a shuriken and are preparing to throw it at him. If he sees it, he will evade it.

When you are ready to throw, you will take a half-step forward with the left foot. At the same time you pull your left hand back to your left hip and swing your throwing hand across your body to meet your left hand at your left hip. The throwing arm moves in a circular motion and is only stopped

when it strikes the left hip. You may want to practice without any shuriken, trying to slap your left hip with your right hand.

Do it so that the slap makes a noise and the movement is smooth.

The beginning of the throw.

Brushing the blade away.

During the throw, keep your throwing hand cocked back so that the shuriken points at the sky throughout the throw. The shuriken will slide out of your hand, you do not "let go." As it slides away, you will brush the back of the blade with your fingertips to control its rotation.

Do not try to "throw" the shuriken and do not extend your arm towards the target. The wrist stays vertical and the arm moves in a circle. This seems to be difficult for many people, so have someone observe you during practice to make sure that you are doing it correctly. Even an untrained eye can tell you if your shuriken is pointed straight up, if your wrist stays cocked back, and if your right arm is moving smoothly to your left hip during the throw.

Follow through on the throw.

Getting the next blade ready to throw.

If your right hand does not strike your left hip at the end of the throw, then you threw incorrectly. If you are a beginner, it is not important whether or not the shuriken sticks in the target. What matters is acquiring a feeling for the movement of the throw. The desire to sink your blades into the target is very strong and perfectly understandable, after all, that's why we do it, but that desire is something you will have to control if you want to be successful. It seems like a contradiction, but budo is full of contradictions that you must simply accept and learn from. Follow the form and eventually you will have a "eureka" moment and the blades will start sticking.

After the first shuriken has been thrown, you should find both of your hands together at your left hip. At this time, you take the next shuriken from your left hand into your right hand.

Then, you step back into your original throwing position with the left arm straight towards the target and the right hand pressed into the side of your head. You will repeat this process until you have thrown your last shuriken.

When you are training, you may throw all of your shuriken. In a fight, you should never throw the last shuriken. You keep it so that you will have a weapon for *shoken-jutsu*. In a way, all but one of your shuriken are for throwing. One of them must be thought of as unthrowable. Of course, you never know what's going to happen, maybe you'll have to throw it, but it is always a good idea to hold something back.

After the last shuriken has been thrown in combat, you will draw your sword. This is the reason the right hand is brought to the left hip after each throw. The sword is carried at the left hip. After you throw the last shuriken in training, you will perform ***zanshin***. Both hands are opened and the right palm faces up near the belly. Lean forward slightly and turn the right hand over. (Both palms down). Take a moment to "feel" the surroundings without looking or moving. Then, slowly, bring your arms up in front of you and make an "X."

Getting the next blade ready to throw.

This is similar to a *kamae* (posture) called *jumonji*. *Jumonji* means "In the shape of the number ten," which, in Japanese, is like an X (十). It is a Japanese tradition in martial arts to carry nine shuriken, so the number ten can mean "the end." (It doesn't matter how many shuriken you actually have).

Your position after the last blade is thrown.

Lean forward and turn the right hand over.

Form the *jumonji*.

Bow to the target.

After throwing it's important to maintain the feeling.

You assume the shape of *jumonji* to express the idea that the violence is finished. (*Jumonji* also happens to be a defensive posture one can use in hand-to-hand combat.) You might want to consider that, in a real fight, you may have just killed someone. Just because you are done fighting does not mean that the event is over for you. You will have to live with what you have done for the rest of your life. If you have really bad luck, you may have to live with it in prison.

After *jumonji*, stand up straight, feet together, fists on hips, and bow to the target.

Otsuke Sensei in *jumonji* after throwing his shuriken.

Before you walk to the target to retrieve your shuriken, it is imperative that you make sure everyone else is finished throwing, lest a stray shuriken hit you! If it is safe, then you may approach the target and pick them up. Pull out the stuck shuriken first and then pick up the shuriken that are on the ground. (You never know when one will fall out and hit you in the back of the head.) Pick them all up and carry them in your right hand, point-down.

Depending on the teacher's wishes, you may be allowed to keep practicing or you may have to let someone else use the target. If that is the case, then you say, *kotae*, which means it is someone else's turn.

This is the basic throw. There are advanced levels that you will learn that will lead you to the secret of Someya Sensei's unsurpassed technique, but if any part of your basic throw is not mastered, you will never get there. Here is the basic kata once again, performed by Otsuka Sensei.

Shizentai

Take a Half-step

Transfer the Blades

Take Blades Out

Remove the First Blade

Keep Left Arm Straight

Keep the Blade Up

Start the Throw

Make Sure to Keep the Wrist Vertical

Finishing the Throw

Taking the Next Blade

Starting the Next Throw

The Final Throw

The Hands Move Back

Lean forward With the Palms Down

Go to *Jumonji*

Return to Shizentai

The Iga Ryu *teppan* can be thrown in a manner similar to the bo shuriken except for the release. During the release, your right hand will twist slightly clockwise and your index finger and thumb will do the brushing. You still have to keep your wrist at the proper angle and brush the back of the blade, but it will be much easier to do with these heavy, wide and aerodynamic shuriken. The blade flies with the flat side facing the target. The Iga Ryu blade is basically a wing and aerodynamic forces will help straighten it during flight. The feeling of throwing the Iga Ryu blade is very different from a bo shuriken, but once you get it, they seem very easy to throw, like paper airplanes. You may wish to have a special target used only for these blades, because they can cause a great deal of damage.

Advanced Meifu Shinkage Ryu Shuriken-jutsu: The Jissen Kata

The *jissen* kata (combat throw) is practiced from *shizentai*. That is, no stance is taken and the blades are not exposed before the throw begins. You stand facing the target with your hands at your waist. Suddenly, and without warning, you will throw a single blade at the target and return to *shizentai*. Your *kamae* and technique will happen in the blink of an eye and then disappear just as quickly. This is the reality of throwing a shuriken in combat. Standing in *kamae* before you throw is only for training. To do so in a real fight would tell the opponent your intentions and ruin any chance of your throw being effective.

There are two distinct *jissen* kata movements unique to the Meifu Shinkage Ryu. No other school of shuriken-jutsu employs them. These movements give the Meifu Shinkage Ryu an uncommonly fast, hard-hitting throw. I chose to keep these two movements in a separate chapter because the study of such advanced movements, if undertaken before the student has mastered the basic throw, will slow down the progress of that student. The advanced movements rely totally on mastery of the basic throw. Keep this in mind.

The first movement is the wrist snap. The wrist snap is a method of "condensing" the throw into a smaller area. Instead of the entire body being involved in the throw, the movements are refined and forced into a smaller area of the body, the wrist. Of course, if any part of your technique is weak, then the condensed weakness will be very apparent.

To do the wrist snap, you begin the throw as normal. When you lift your foot to take that small step towards the target, your wrist will flex up so that the shuriken points down. When your foot hits the ground, your wrist will flex back the other way so that the shuriken is pointing up. Don't take a slower step; you must throw as fast as a normal footstep. The overall movement is very short and quick. Viewed from the side, the arm appears to undulate and crack like a bullwhip. In effect, you are creating a bullwhip, forcing an energy wave along a line segment. As the energy wave travels down your arm, the remaining length of your arm decreases, forcing the wave to accelerate. The arm will also tend to snap back towards you and sweep to the outside rather than to the inside. These are side effects of using a much faster and more powerful throw.

The wrist snap will create a much flatter trajectory for the shuriken and will increase penetration. It is also a strain on the arm and wrist; so don't push yourself to master it quickly. I would take a break every five throws.

Wrist Snap—Wrist Flexes Up

Wrist Snap—Wrist Flexes Down

The next movement in the *jissen* kata is the squeeze. Squeezing refers to the fingers and thumb of the throwing hand during the release. Your fingers and thumb will squeeze the blade into your palm. The fingers will slide down the back of the blade a few centimeters. This is basically a condensed form of the brushing you learned in the basic throw. It happens during the second half of the snap shot and is a very short, fast movement.

Beginning the Squeeze

Squeezing the Blade

The End of the Squeeze

Uchibari

The *uchibari* is very similar to the Meifu Shinkage Ryu type bo shuriken. It is lighter and has tapered ends, but the differences in size and shape are not sufficient to warrant a different method of throwing. The only actual difference is in the anchor point. You need to be careful in deciding what is and what is not an *uchibari*. The larger blades, blades over 2 ounces (60 grams), are most likely Katori Shinto Ryu shuriken and they are thrown from farther back on the head and without any snap. They have the same shape, but Katori Shinto Ryu blades are much thicker.

Katori Shinto Ryu blades run about 2½ ounces (70 grams), while *uchibari* run about 1⅓ ounces (38 grams) each.

Uchibari are singularly attractive blades, having a very sleek, sexy design. They were very popular, being claimed by several schools, including the Kukishinden Ryu and the Togakure Ryu.

Samples of the sleek looking *uchibari* blades.

Preparing to throw the *uchibari*.

The *uchibari* anchor point is on the forehead.

The throw is the same basic bo shuriken method, but it starts from the front of the head and is a short, snappy movement.

How to grip the *uchibari*.

Start of the Throw

Beginning of the Release

Release

Follow-through

Chishin Ryu

Chishin Ryu blades are much heavier than Meifu Shinkage Ryu blades, with a wider base that tapers the entire length of the shuriken towards the tip. This design gives the blade a natural tendency to penetrate deeply. It can be a difficult blade to throw well, but of all the bo shuriken, this design is arguably the most lethal. This can be thrown *jikidaho* (direct throw) or *hantendaho* (reverse throw). The basic throw is not very different from a standard bo shuriken throw, but you may notice that there is no wrist snap and much less flexing of the arm. Also, note that the throw is done with the right foot forward and there is no step, just a shifting of balance forward. The heavier the blade is, the less you flex the wrist. Also, the heavier the blade is, the easier it is to brush it during the throw. These examples are 6 inches (16cm) long and weigh 3½ ounces (100g).

Chishin Ryu Blades

Chishin Ryu Grip

Here is a comparison between the *uchibari* (above) and the much heavier Chishin Ryu (below).

Here is the basic throw in pictures. For heavier blades like this, the throw begins at the rear of the head, and maybe behind it.

Throwing the Chishin Ryu blade, step one.

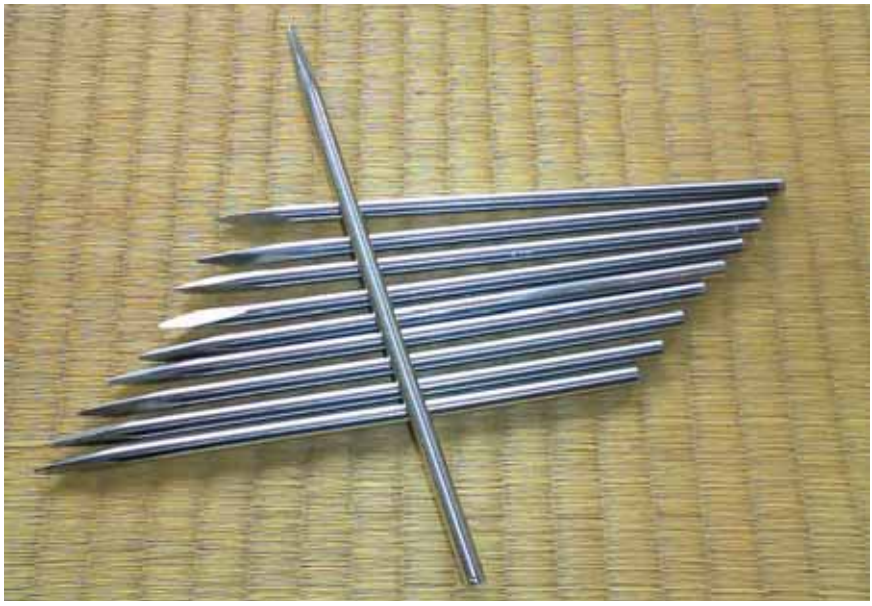
Throwing the Chishin Ryu blade, step two.

Throwing the Chishin Ryu blade, step three.

Throwing the Chishin Ryu blade, step four.

Shirai Ryu

Shirai Ryu blades are exceptionally long blades of round stock, like big needles. Because they have no facets and are so long (around 8 inches or 21cm) the hand is used in a unique way during the throw. The fingers guide and control the upper part of the blade, as usual, but the inside of the wrist is also employed, cupping the bottom of the blade. The shuriken makes a sort of



Shirai Ryu Blades

"bridge" between the fingertips and the notch in your wrist that forms when the thumb is closed. During the throw itself, you have to push on the bottom of the blade with your wrist and palm. These are long blades; they need a lot of brushing. You must keep your wrist vertical until after the blade is gone from your hand. Throwing these long, slender blades feels somewhat like running a length of rope across your hand. It has that kind of feeling.

Throwing the Shirai Ryu blade as seen from the front.

From the side you can see how far back the hand goes that's holding the blade.

As the arm moves forward the brushing begins.

The Shirai Ryu Blade has left the hand and is heading towards the target.

Follow through on the throw allows for the selecting of the next blade held in the hand.

Nage-ya Shuriken

Nage-ya literally means "throwing arrow" or "dart." There is a specific Japanese weapon referred to as a *nage-ya*, but I have chosen to use *nage-ya* to refer to a whole category of aerodynamic throwing weapons. In this instance, "dart" means a throwing weapon whose flight characteristics are intentionally modified by its design—notably tail fins, bristles, fletchings or a wrapping of cloth, string or paper. *Nage-ya* are also usually tapered towards both ends. (Compare Meifu Shinkage Ryu and Kono Ryu shuriken) These are both bo-shuriken, but they are sufficiently different in design to merit a separate category.

The *Nage-ya* or *Uchi-ne*

Kono Ryu shuriken

The bo shuriken, if it is not perfectly (or luckily) thrown, will not stick. The dart, *nage-ya*, does not depend entirely upon the skill of the thrower in order to fly straight and penetrate the target. The *nage-ya*, to varying degrees, will self-correct in flight, increasing the chances of success. You might think that such a design would be the best choice and see no reason for the more difficult bo shuriken, but *nage-ya* are larger, heavier and more expensive than bo shuriken, which means you'll be able to carry fewer of them. There is another reason: If you ever need to throw something that is not a shuriken, you will find objects that fly like bo shuriken very common, but dart-like objects will be somewhat rare. Having said that, *nage-ya* do tend to cause more damage than bo shuriken because of their heavier weight and broader points.

Negishi Ryu Blade

Not every dart has a particularly effective aerodynamic design. Some ideas worked better than others. As always, the design will depend on the source material, the intended purpose and the amount of craftsmanship involved. The modern toy dart is a perfect throwing tool. The weight is distributed forward, the tail is light and provides maximum surface area and the tip is slender, sharp and hardened. It takes very little skill to throw one and cause it to stick into an object. The only problem with it is that it was intended only to penetrate a few millimeters and cause only a minimal amount of damage. If it were heavier and had a larger tip, it would be a formidable throwing weapon. Indeed, there were some shuriken that evolved into designs that very closely resemble modern darts. (See *Juji-gata* shuriken)

***Juji-gata* shuriken look very similar to modern darts.**

Because of the increased weight and the effectiveness of the stabilizers (tail fins) these types of shuriken require a different throwing technique to maximize their chance at success. The throw does not appear to be very different from that of a standard bo shuriken, but it is different in several important ways.

The blade is gripped differently, sitting in the hand between the first and third fingers, as opposed to the first and second. The thumb rests against the tail, which provides better retention in the hand than a bo shuriken.

This is how you grip a Negishi Ryu shuriken.

The throw also differs in that the shuriken is held against the side of the head with the palm facing out. As the body moves forward, the elbow leads the throw, not the hand and the hand sweeps from the outside to the inside in a very circular movement. There is no snap shot possible with a dart. It would disrupt the flight of the blade and ruin the shot.

Negishi Ryu

All of the *nage-ya* type blades are thrown with a larger, slower throw than the smaller bo-shuriken. Heavier blades require a slower, more circular throw.

There are numerous pictures of Negishi Ryu blades in this book, so the shape ought to be familiar, but the throw is very different to what we have discussed. In many ways it is the opposite of the standard bo shuriken throw. To begin with, the body does not face the target squarely, as with the Meifu Shinkage Ryu. It is angled away from the target at 60 degrees. The palm faces out before the throw. Once the throw begins, the elbow leads the movement and when the hand moves, it sweeps from the outside in. There is some brushing required but not nearly as much as with a regular bo shuriken. As a matter of fact, the body moves so much differently with Negishi Ryu type blades, we often switch from one type to another during practice when our muscles become fatigued. One set of muscles for one kind of blade, one set of muscles for another. In the photos, pay attention to the initial hand position, the leading of the elbow and the final position of the hand, which is cocked back towards the rear more than with any other shuriken.

Throwing the Negishi Ryu blade, step one

Throwing the Negishi Ryu blade, step two

Throwing the Negishi Ryu blade, step three

Throwing the Negishi Ryu blade, step four

This should be the position of the hand as it's being released.

Be careful not to assume that, because the last picture shows Otsuka Sensei's hand pointing forward, that this is the end of the arm's movement —it is not. The arm keeps moving in a smooth arc to the left hip. If you were to stop the arm at this point it would ruin the throw and rob the shuriken of a great deal of energy.

Shaken

There were dozens of *shaken* designs, many of which had different purposes. Some were purely throwing weapons, some for hand-to-hand and throwing and some were used to deliver burning fuses, secret messages and even poison. Most had four points, some had 5, 6 and even 8 points, but the more points there were, the more difficult it was to throw and the less damage the shuriken would cause. There are two main kinds of *shaken* shuriken: Piercing blades and cutting blades. Piercing blades are made of thicker metal (.1 to .2 inches/4mm to 6mm) and have longer, more slender points. Cutting blades are made of thinner metal (.03 to .07 inches/1mm to 2mm) and often have smaller, knife-like points. Some are designed only to "stick," some are designed only to cut. All *shaken* are capable of piercing or cutting. When we refer to cutting or piercing, we refer to the nature of the wounds they create in human flesh, not to their performance in practice targets. This is not a sport; these are not sporting goods. Never judge the capability of a weapon solely by its performance on inanimate target materials.

The *shaken* is often thought of as an "easy" weapon to throw. It is in fact easier to stick in the target because of its many points, but developing power and accuracy in the throw is, in the author's opinion, more difficult than with the bo shuriken. Because of their wider, more dangerous shapes, *shaken* are also more difficult to carry than bo shuriken. The traditional number of blades to be carried was nine, but anyone who thought they would actually need a lot of shuriken would carry as many as they could.

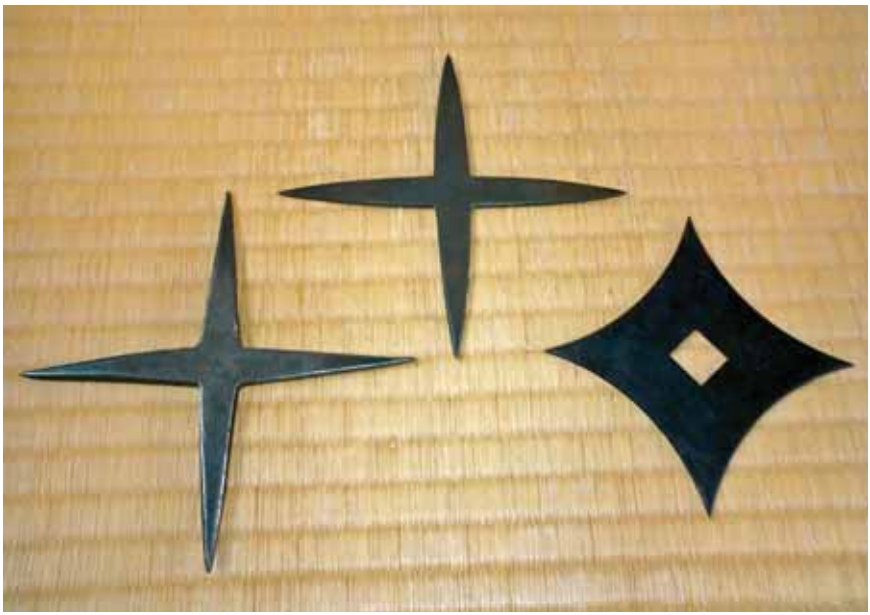
The *shaken* with holes in the center could be strung together with a piece of cord. The *shaken* without holes could be carried between the folds of the wide obi (sash) worn around the waist. A samurai might only carry two or three but a ninja might carry more than a dozen, secreted in various pockets all over his body.

***Senban* shuriken can be carried by tying them to a cord or rope.**

For a ninja, the shuriken was far more than just a throwing weapon. The manner in which it was carried could serve a purpose. If the shuriken were placed in pockets over vital areas such as the chest, the back of the neck or the forearms, then they would serve as a kind of secret armor against sword cuts. They could be tied to the soles of their shoes as a kicking weapon. In these cases, they did not have to serve with 100% effectiveness; they only needed to work well enough to help you survive. Remember that Japanese armor was made of iron plate about .03 inches (1mm) thick. A *shaken* was usually .03 to .07 inches (1 to 2mm) thick. It would stop a sword cut just as well as any armor of that time and place.

Senban shuriken can be used as secret armor when tied together along the arm.

The method of throwing both kinds of *shaken* is similar, but with a few differences owing to the different weights and shapes. The Meifu Shinkage Ryu is primarily a bo shuriken school, but Someya Sensei did train with a kind of *juji shaken*, (cruciform shuriken) a piercing blade that was popular with many of the old budo schools. That throw will be presented here. Then we will have a look at the *senban* throw of Togakure Ryu (a cutting blade).



Some samples of *Juji* and Togakure Ryu *shaken*.

The basic grip resembles the "pistol" gesture: index finger straight, the rest of the fingers curled in. The tip of the index finger should lie just over the forward edge (not point) of the shuriken. This grip applies to almost any *shaken*. The index finger and the wrist cause the blade to spin, not the movement of the arm.

The *juji shaken* does not have cutting edges so the release for that blade is simpler than the Togakure Ryu *senban*. The Togakure Ryu *senban* requires a turning of the hand to keep the rear edges from slicing the palm as it flies away.

Juji Shaken

The *juji shaken* is thrown in a simple overhand manner. The grip is simple. The bottom three fingers wrap around the lower blade and the index finger covers just enough of the horizontal blade to make sure the *shaken* is aligned with the target during the throw. There is no need to spin the *juji shaken* rapidly due to its thickness (6mm). It has piercing type points as opposed to cutting points. It does need to spin a little, however, to fly accurately. The index finger creates spin by pulling down slightly on the forward-facing blade of the shuriken during the throw.

An impressive display of *juji shaken*.

How to grip the *juji shaken*.

The start of the throw.

The *juji shaken* as it is being released.

The position of the hand after the *juji shaken* has been released.

Beginning of *juji shaken* throw.

The arm starts its movement forward.

The *juji shaken* just as it is being released.

The hand and arm follow through and prepare for the next throw.

Juji Shaken

Togakure Ryu Senban

The Togakure Ryu *senban* is a much thinner (.06 inches/1.6mm) piece of metal than the thick *juji shaken* (.23 inch/6mm). It is more of a cutting weapon than a piercing weapon. Because of this, and its light weight, it needs to be spun very rapidly in flight. The throw is much smaller and faster than a *juji shaken*. These blades, because of their light weight and thin profile, are also capable of being thrown sidehand very effectively.

They are often employed in greater numbers than the thicker, larger piercing-type *shaken*. As many as a dozen are drawn and held in the left hand in preparation for the right hand to draw them, one or two at a time, and throw them.

First we will look at the overhand throw and then we will discuss the sidehand throw.

Senban.

Beginning of the Throw

Mid-Throw

The Release

The upper arm and wrist snap forward and back, moving as little as possible. You don't want your arm to move too far forward or the blade will go into the ground. Try not to let your upper arm move at all during the throw. Snap the wrist forward and back about 10 inches (25 cm) at most. As you snap the wrist forward, your hand is going to turn inward so that your palm is facing you and your thumb is pointing up. The hand is turned inwards to allow the *senban* to clear your thumb without cutting you. As long as you don't try to "hold" the *senban*, but merely allow it to "perch," the blade will not turn inwards with your hand. It will keep rotating and fly straight to the target. Try to think of your hand as a "tool" that simply propels and spins the blade, not as a hand that is gripping and releasing something. It might even help to visualize one of those skeet throwers—it does not "hold" the skeet, it merely casts it.

Throwing Grip

Mid-Throw

Release Hand Position

Below is the overhand *senban* throw again, this time with no blade. Notice how, as the wrist snaps forward, the palm turns to the inside. If the palm does not turn, the bottom point will cut you as the blade begins to spin. Before the throw, the thumb is on the left hand side of the blade. As the throw begins, the thumb moves to the center. At the end of the throw, the thumb is all the way to the right.

The most common problem you may encounter is moving your arm too much during the throw. Note the short distance the arm moves in the pictures below.

***Senban* Throwing Grip**

Mid-Throw

***Senban* Release**

To counter this, you may train with your left arm horizontal in front of your chest. Keep it in place as a "bumper" for your right arm. Eventually you will be able to throw without even touching your left arm.

Use the non-throwing arm as a bumper.

Releasing the *Senban*

The sidehand throw is somewhat unique to the Togakure Ryu. It is a very surreptitious movement where the throw is completed close to the body and hidden by the sleeves. In order for the shuriken to fly accurately sidehand, it must be spun very quickly. Hatsumi Sensei recommends practicing the throw with business cards. First we will look at the grip and then the throw from in front and behind the thrower. The reason we will look at the throw from behind is to see how the body and the arms hide the throw. Done properly, the throw will be invisible from behind and hard to see from in front.

To begin, the *senban* should be held in the left hand, pressed against to the body. The right hand should also be kept pressed into the belly, low and inconspicuous. The right hand will slide the top *senban* off into the right palm and form the *tenouchi*.

Hold *senban* in the left hand.

Slide out the first *senban*.

The sidehand grip is formed by supporting the underside of the *senban* with the side of the middle finger, pressing down with the thumb and "hooking" the side of one point with the index finger. Be careful where you put the index finger. The *senban* will rotate around the index finger. This is what gives the sidehand throw such a high rate of spin. It does not rotate on its point, however. It rotates around the side of the point where it pushes against the finger. If you put your finger on the point, it will cut you when you throw it.

The sidehand grip for the *senban*.

The sidehand throw in mid-throw.

The sidehand throw's release position.

The right wrist then snaps quickly in the direction of the target. It is important to remember that this throw is a hidden movement, so if your target is to your left, you need to turn your body to the left to hide the throw. The elbow should stay in contact with your body during the throw. What makes the Togakure Ryu sidehand throw so unique is that it is the only shuriken throwing method that requires the arms to stay low, close to the body and well below the armpits.

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How the sidehand throw looks from the front.

We don't want any movement visible from the rear, and only minimal movement from the front. Note in the pictures above how the wrist turns but the arm moves very little and stays close to the body. This is unusual for any kind of throwing weapon. What this does for the thrower is to make his shuriken a complete surprise to the opponent, magnifying the power of a piece of metal into a weapon of tremendous psychological impact.

You should follow the formal routine for throwing bo shuriken when you throw *shaken*. *Shaken* are dangerous weapons, more dangerous than bo shuriken, and need to be treated with the same respect you would afford a firearm. A throwing routine helps eliminate random and unpredictable movement. If you drop one, the probability of it sticking in someone's foot is 300% higher than if you dropped a bo shuriken. Their many points snag on skin and clothing all too easily. All shuriken need to be kept off of the floor and out of the way when not in use.

The sidehand throw seen from behind.

Teppan

Teppan shuriken are the category of blades that could be any size or shape of blade made out of sheet metal. Some of them are quite aerodynamic; some of them are decidedly not. They are usually much easier to fight with than they are to throw, but not always. They are also usually capable of more uses than a bo shuriken. They often have cutting edges as opposed to sharp points that can only pierce. In short, they serve a variety of useful, non-ballistic purposes exceeding any other kind of shuriken, but they may also be thrown. To throw them, the basic bo shuriken technique is fine. The weight and balance of each blade will be different, so your sensitivity needs to be developed to such a level that you can compensate during the throw. The Iga Ryu blade has a heavy tail, but it catches the wind well. At first it might seem impossible to throw but after some practice, it may seem to be the easiest. The Tsugawa Ryu blade, with its cutting edges, will go through most practice targets easily, but it can be difficult to control during the release.

Because of their design, *teppan* are also very good at being combined or lashed to other objects in order to create a new weapon or tool, such as an animal trap.

Samples of expedient weapons made from *teppan*.

Various *Teppan*: Iga Ryu, Meifu Shinkage Ryu, Tsugawa Ryu

One rare kind of *teppan* worthy of note is the *senbakoki* blade. A *senbakoki* was a rice-threshing tool in use throughout Japan for hundreds of years. It is a wooden frame that supports a dozen or more 13-inch (35cm) long blades of triangular cross-section. The blades of the *senbakoki* have apparently been used to construct many kinds of weapons, including shuriken. *Senbakoki* shuriken can be thrown in the same manner as Tsugawa Ryu shuriken.

***Senbakoki* blades on the threshing tool.**

Shuriken made from a *senbakoki* blade.

A *Tekagi* (fighting claw) made from *senbakoki* blades.

Kunai

There is one other type of Japanese weapon that could be called a *teppan*, but it is not normally considered a shuriken because of its size: the *kunai*. The *kunai* is basically a flat piece of metal with a handle and a leaf-shaped blade. They can be smaller than some large shuriken or as large as a short sword. The *kunai* is a kind of multi-tool, roughly made from iron plate (*teppan*) with unsharpened edges. The point was sharp and the edges would be rough from the *kunai* being used to shatter plaster and wood, to dig in rocky soil or as a prybar. It was not a knife; it was not made of tempered steel or polished. It was a cross between a garden trowel, axe and prybar. Ordinarily, this would not be considered a shuriken at all, but it certainly can be thrown and with devastating results. The method of throwing a *kunai* is the same as that for throwing a Japanese knife or sword. You grasp the handle like a knife and throw it like a knife, but during the release you also push with the palm. Pushing (or brushing) the handle with the palm and index finger slows the rotation of the blade, just as brushing with the fingers slows the rotation of a shuriken. It is the same principle, but on a larger, slower scale.

Samples of a large and medium sized *kunai*.

Tsugawa Ryu

The Tsugawa Ryu blade can be thrown in a fashion nearly identical to any bo-shuriken. The blade is gripped with it flat against the fingers, not the edge. (Don't forget this blade has an inch of sharpened cutting surface on both sides at each end.) As the blade leaves the hand, you brush the flat with the middle finger.

The beginning of throwing a Tsugawa Ryu blade (*kamae*).

Tsugawa Ryu blade, starting the throw.

The arm moves forward.

The Tsugawa Ryu blade being released.

The follow-through after the release.

Iga Ryu

The Iga Ryu can be thrown in a manner similar to the bo shuriken except for the release. During the release, your right hand will twist slightly clockwise and your index finger and thumb will do the brushing. You still have to keep your wrist at the proper angle and brush the back of the blade, but it will be much easier to do with these heavy, wide and aerodynamic shuriken. The blade flies with the flat side facing the target. The Iga Ryu blade is basically a wing and aerodynamic forces will help straighten it during flight. The feeling of throwing the Iga Ryu blade is very different from a bo shuriken, but once you get it, they seem very easy to throw, like paper airplanes. You may wish to have a special target used only for these blades, because they can cause a great deal of damage.

This is how you grip the Iga Ryu blade.

Starting position for throwing Iga Ryu blade.

The Iga Ryu blade in mid-throw.

The follow-through after releasing the Iga Ryu blade.

Combat Techniques

The art of throwing shuriken has always been closely associated with the use of the sword. To teach the integration of the two arts, there are many kata for us to study. All of these exercises can be done with one or two shuriken. You can throw the second shuriken either before or after the first cut. These exercises come from the Meifu Shinkage Ryu. Before you begin, take a moment to calm yourself and become still inside. Try not to think about what you are going to do before it happens. Let throwing and cutting happen on their own, not as expressions of desire to perform well, (this is not a performance art or a sport) or as the execution of plans you have made for the immediate future. Throwing and cutting must be spontaneous, without premeditation, from the void.

(Despite Otsuka Sensei's estimation of my skills, I am NOT particularly skilled in the use of the *katana*. I apologize for my imperfect form. The important thing to note is how the shuriken is incorporated into the ordinary use of the sword.)

1. *Ipponme Zaho* (Throwing and Cutting From a Seated Position)

With your sword sheathed, sitting in *seiza*, covertly slide your throwing hand up to your head with a minimum of observable movement. Throw the shuriken at the target. At the end of the throw, your throwing hand will grasp the handle of your sword. Rise up and take a step with your right foot as you draw and cut horizontally to the throat of the opponent. Slide your left leg underneath you. Take another step with your right foot as you cut again straight down to the head. Sheathe your blade and return to *seiza*. Cutting and stepping should take place at the same time.

Sit Calmly

Throw

Draw Sword

Cut and Step

Move Up

Cut Down

2. *Ipponme* (Throwing and Cutting From a Standing Position)

As with #1, your right hand will throw a shuriken. Draw the sword at the end of the throw and cut upwards across the chest (*kesa*). Step forward with the left foot and thrust to the throat, resting the back of the blade in the crook of your left elbow. (Be careful!) Step back with the left foot as you cut back down across the chest.

Shizen

Prepare

Throw and Draw

Cut Upwards

Prepare for Thrust

Thrust

Cut Downwards

Finish

3. *Nihonme* (Throwing From the Draw)

From a standing position, step back with the left foot and prepare to draw and cut with your sword. When you grasp the sword, take a shuriken from the left hand and throw it instead. After you throw the shuriken, draw the sword and cut. There are two variations to this technique. You may do it as written, or you may grasp the sword with the right hand and throw the shuriken with your left hand before drawing the sword. In either case, both hands need to be on the sword when you draw for practical and safety reasons.

Start the Draw

Throw the Shuriken

Complete the Draw

Cut

Sanbanme (Throwing During a Cut)

From a standing position, draw the sword with a shuriken in your right palm. Hold the sword in *jodan* or *hasso no kamae*. With the intention of cutting, release the sword with the right hand and hold it with your left hand as you throw the shuriken hidden in your right palm. Alternately, as in the photos, you may draw a shuriken from some other location, such as the collar.

The Tsugawa Ryu blade can be hidden in the collar.

Start with *hasso no kamae*.

Reach behind and draw the blade.

Move the sword aside as you throw.

Follow through with the throw.

Henka-uchi (Unconventional Throwing Methods)

These are the methods of throwing the shuriken in an unforeseeable manner; a surprise throw that does not exhibit obvious throwing movements that could be recognized. These techniques come from the various physical situations of everyday life, such as eating, walking and even sleeping.

Gyaku-uchi

The Cross Throw. The hand starts near the opposite side of the body, as though the arms were crossed, and travels horizontally during the throw. This is a fast, hard-to-see movement.

This is the stance for *Gyaku-uchi.*

How the blade is thrown using *Gyaku-uchi.*

Shitate-uchi

The Underhand Throw. While walking or standing naturally, the shuriken is thrown from behind the hip. The hand will snap back after the release. Be careful not to accidentally throw the shuriken to the rear.

Blade position in *shizentai*.

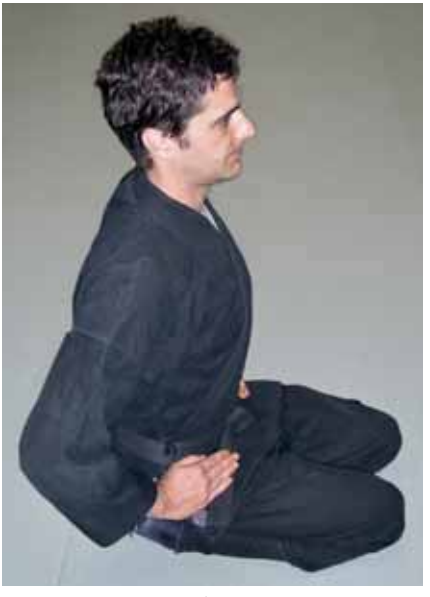
Throwing the blade underhand.

Snap the hand back.

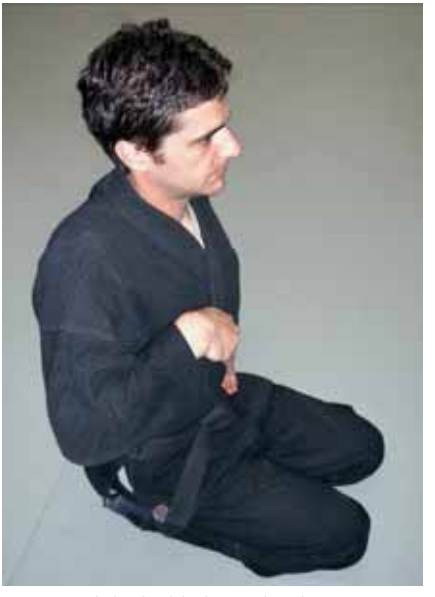
Za-uchi

The Seated Throw. While in *seiza*, the shuriken are held in the left hand at the left hip. The right hand, holding one blade, sits at the right hip. One must be very still and refrain from moving until the moment of the throw. When you are ready, then the right hand slides up the body, point down, and towards the target in one smooth motion. Be careful not to rise up off the legs or lean too far forward. As soon as the throw is finished, return to your original position and be absolutely still.

Unlike the standing throw, the left arm does not point towards the target. You will use the left hand to push down against your left hip or thigh to provide power to the throw that the left leg normally provides when standing. This is true for any sitting throw.



Sit quietly in *seiza*.



Slide the blade up the chest.

Bring blade to starting position.

Then throw the blade.

Iza-uchi

Throwing From a Chair. This technique as almost identical to *za-uchi*. The trick is to rest lightly in the chair, allowing both heels to float. Your hands start out in your lap, under the table. When you throw, use the balls of your feet to control your body. Be careful not to strike the underside of the table when you raise the shuriken to throw. As with *za-uchi*, you slide the blade up your body.

Seated at a table.

Slide the blade up to the head.

Aim at your target and throw the blade.

Release the blade towards target.

Aruki-uchi

Throwing while walking. Facing the target and from mid-stride, throwing the blade is relatively straightforward. Walking past a target or at an angle to the target is more difficult. One must turn the body from the hips as one throws. This takes much practice but is a valuable skill to have.

Ne-uchi

Ne-uchi means throwing from a sleeping position. Try to relax as though you really are sleeping and close your eyes. Open your eyes, lift your head to see the target and then throw the shuriken. Before you throw the next shuriken, put your head back down on the floor and close your eyes. You want to practice from a "sleeping" state, not just lying down. (Be aware that your legs and crotch are now in a vulnerable position should your shuriken bounce off the target.)

To practice *ne-uchi*, lie down, relax, and close your eyes.

Wake up and bring the blade to the start position.

Complete the throw at your target.

There are other techniques that will aid your ability to survive, but we don't necessarily need to worry about proper Japanese names nor formal methods for practice. Here are a handful of the most common:

Two Shuriken in One Hand—As the title suggests, you hold two shuriken in one hand and throw them in succession or at the same time. The grip is different depending on which method you choose. If you throw two at once, there will be more of a shocking effect on the opponent, but penetration will decrease as the arm is having to throw twice the weight at the same time, slowing the blades down. If you throw them in succession, you can get the same depth of penetration, but learning to do this well takes effort.

Grip for throwing two blades in succession.

Decoy Throw—Once you master the art of throwing two shuriken from the same hand in succession, then you can throw a decoy shot. The first shuriken is thrown slowly, in an upward fashion, towards the face. It will easily be seen and avoided by the opponent, but the second shot will come down fast and hard while he is busy avoiding the first blade. The first blade does not need to be thrown well; it is merely a distraction, but if you can stick the first shot, do it.

Feints—This is a simple technique wherein you pretend to throw your shuriken, disturbing the opponent and weakening his ability to perceive the real attack.

Throwing With Both Hands—You may throw shuriken from either hand, either in succession or at the same time. It is always a good idea to train both hands as you never know when one hand will become injured, but being able to rain shuriken down on the opponent is also a good thing. Keeping some shuriken on both sides of your obi, you can continuously draw and throw shuriken from both hands without stopping until you are out of blades. When your hand finishes the release of one blade, instead of pointing at the target, it draws another from your belt. You are not limited to merely having blades on both sides of the belt. You can draw them from behind your neck, inside your jacket, and any other place. Just remember that the end of each throw is the draw for the next for that hand.

Wearing shuriken on both sides.

Ready to begin.

First blade is thrown and the second is at the ready.

The second blade is thrown and the third is at the ready.

The third is thrown and the fourth is at the ready.

Piercing the Ground—If you were fighting on wooden flooring, as Japanese castles and shrines have, you could throw and stick a shuriken in the planks near the feet of your opponent. Obviously, sticking the blade in his feet would be more effective, but if you should miss, you might want to consider the effect that it will have on his mind. Do not consider it a defeat. He will not know if you meant to strike his foot or the ground, so keep your poker face (75% of budo is psychology)! The sound of a shuriken sticking into wood can be quite loud and disconcerting, especially when it is close to your feet. The protruding blade has now become an obstacle to his smooth footwork, which could cause a swordsman to lose his balance. Also, you might wish to intimidate someone of unknown intentions without causing injury.

Rolling and Throwing—You should practice *ukemi* (rolling) and throwing. You can throw before you roll, as you begin to roll, during the roll and after the roll. Shuriken dojos often have slick flooring, so be careful not to slide into the target when you roll. Do not get disoriented and throw the blade in the wrong direction.

Yadone* (Yah-doe-nay), arrow and shuriken avoidance—**This is a very rare skill, taught and practiced by only one or two schools in Japan. Basically, you use a sword, spear, staff or even a bow to shield yourself as you avoid incoming arrows or shuriken. The idea is simple, but it is difficult to master. When you know there is a blade coming in, turn your body to the side and hold your sword out in front of you with the blade sideways in your hand. You then divide the world into two halves in your mind. There is one half to the right of the sword and one half to the left. When the opponent launches a weapon at you, you must decide which half it will occupy. When you think you know which one, move to the other half. You move your body, but you ***do not move the sword at all. It must stay perfectly still. You do not attempt to block or strike the incoming blades with your sword. If they do strike it, that is fine, but of no consequence.

Your sword can help you identify the direction of your movement when dodging shuriken.

If you move too soon, he will see it and strike you. If you try and block with the sword, he will use decoys and feints. If you hold the sword too high, he will throw at your legs and feet.

Shoken-jutsu (Hand-held Techniques)

Shuriken-jutsu (掌剣術) is not merely throwing blades or striking a target. The hand-to-hand techniques of the shuriken are really no different from any small weapon techniques. The philosophy behind it is a little different, however. The blade is to be kept hidden from the attacker at all times. Since the shuriken is a small weapon and without cutting edges, it is best used to amplify the effects of empty-handed techniques. A shuriken could be used to stab someone in the throat, and that is indeed one of the written techniques. A shuriken could also be used to turn a pinch into something unimaginably painful. A shuriken can turn a punch into a deep puncture. Shuriken can even be used to trap weapons or fingers and twist the opponent painfully onto the ground.

The shuriken can be used for hand-to-hand fighting.

The first thing you should consider is the small size of a shuriken. They are not weapons meant to be used openly against other weapons. You should move as though you have no weapon at all. Only then will you receive the benefits of a small weapon like a shuriken. If someone strikes at you, don't think of blocking the attack. Evade the attack and move to a safe place. From that place of safety you may apply your shuriken to the opponent in a subtle way. You need not kill the opponent, but merely gain control of him. When studying these techniques, you ought to consider that a shuriken is not required—you could have a pencil or a pen or even a stick in your hand.

You may thrust at an enemy's vulnerable areas with the point of the blade. Alternatively, you can cut by dragging the point across the skin. Used deftly and secretively, the opponent will not know what is happening until it is too late. This is the art of *kakushi buki*, hidden weapons. The art of using hidden weapons is keeping weapons out of sight until the very end. If it is possible, keep them hidden even then and afterwards. The courage to wait until the last moment to use a weapon is a requirement of high-level shuriken-jutsu and is far more sophisticated than simply throwing a blade

Shoken-jutsu, small-weapon fighting, is for an enemy who is close to you.
Daken-jutsu, throwing-blade fighting, is for an enemy who is out of reach.

That is not to say that you cannot throw a shuriken at an opponent who is very close to you. You certainly can and with great effect. With *daken-jutsu*, the shuriken master can utilize the empty space between himself and the opponent. With *shoken-jutsu*, the distance is zero and yet, you may still control it if you keep your weapons secret.

There are some specific hand-to-hand techniques, but really, the *waza* (techniques) themselves are not important. What matters are the concepts that run through them. We want the opponent to believe we are unarmed and non-aggressive. We want to avoid using any weapons until such time as they may be secretly employed. There are many considerations to be taken into account when using a weapon in self-defense, not the least of which may be the impressions of those who witness the fight. How you behave at such times may have ramifications beyond actual combat. If you are lucky enough to survive, you may have some legal troubles, depending on where you live and the laws of that country. Every country allows for its citizens to defend their own lives, but it will always be better to be seen as a victim who survived than a triumphant combatant.

Let's start by looking at various ways of holding a shuriken for hand-to-hand use. The shuriken may be held in a number of ways and you may also hold more than one, turning the fist into a spiked weapon capable of attacking in many directions.

The preferred method will always be the one that hides the blade from the opponent. In the photos, the blade is very obvious, but when you train, you should try to develop grips that hide the blade as much as possible. If you can keep the blade covered with cloth, such as your sleeve or a handkerchief, you will have the ideal *tenouchi* or *mochi*, which means "grip." Don't worry about the cloth, the point will go right through it like paper.

Junte Mochi is a stabbing grip. The index finger covers the blade and keeps it hidden while providing stability during a thrust.

Gyakute Mochi is also a stabbing grip; the classic icepick grip.

Juji Mochi, or "cruciform grip," gives you the ability to stab or punch with the blades. This grip is not well concealed but does provide lots of options.

***Junte Mochi* No Ni** (*junte mochi* #2) is a means of utilizing the point of the blade to control the opponent by turning a simple pinch into an agonizing experience.

***Junte mochi* is for stabbing or punching.**

***Gyakute mochi* is a downward stabbing grip.**

***Juji Mochi* grip is good for punching and stabbing.**

***Junte mochi no ni* is for pinching.**

Here are some examples of shuriken being used in combat. They feature a simple bo shuriken, a Tsugawa Ryu blade and an Iga Ryu blade. At all times the movement is light and without force. Shuriken have sharp points; that is all the motivation the opponent will need to move the way you want him to move. Having said that, don't injure your training partner. People who often cause injuries to their training partners have a low level of skill. Budo IS control; controlling yourself.

Standing in *shizen* the bo shuriken is hidden.

Evade the cut, use shuriken to control his hands.

Lift his right elbow and keep moving lightly.

Slide the shuriken up to his throat.

A small blade can do a great deal of damage.

Standing in *shizen*, the Tsugawa Ryu blade is hidden.

Step inside the cut and bring the shuriken up to the inside of his elbow.

Using the upper point, lift his elbow.

The blade's position when used to raise the elbow.

Bounce the point down into his throat.

From *shizen*, the Iga Ryu blade is hidden.

Evade the cut first, then bring shuriken to his sword.

The Iga Ryu blade holding the sword.

Step forward and raise his sword.

Keep moving and raise the blade.

Bring the blade up to his neck.

You could also employ shuriken to increase your own defensive capabilities when using other weapons like the sword. You could tie the blades onto other weapons with a piece of rope or simply hold them in your hands in between the weapon and your palm. Some blades were actually designed for this purpose, such as the *shaken* of the Shinkage Ryu.

Shinkage Ryu *senban* have a hole for threading a cord.

Tsugawa Ryu blade and sword—*gyakute mochi*.

Holding a Meifu Shinkage Ryu blade in *juji mochi.*

Tsugawa Ryu blade and sword in *gyakute mochi.*

Here is the *junte mochi no ni* (pinch grip) in action. You get a piece of him and apply the point gently. It is important not to pinch too hard, or you may drive the sharp point through his skin and into your own thumb. If the point does penetrate his skin, move your thumb off to the side to protect yourself.

Use the thumb to push some skin onto the point.

Hold your thumb steady and let him do the damage to himself.

You may also use shuriken to increase the effectiveness of other martial arts techniques such as punches, throws and joint manipulations, such as *omote gyaku*. Be very careful with this aspect of training. Metal is totally unforgiving of human flesh and it will cut skin and break bones with only a little force.

***Omote gyaku* with an Iga Ryu blade.**

Using the shuriken when attacked with a sword.

Insights

The Step

During the beginning movement of the throw, your upper body pulls slightly towards the rear and your weight transfers to your front leg. However, you must stay balanced and light on your feet. During the throw, a half step is sufficient. At the end of the throw, your upper body should not hang over your leading leg. Be careful not to lean over or twist your body to the point that your head goes past your front foot (a common error). Power will be robbed from the throw if the step forward is too large.

The heel of your stepping foot is allowed to make contact with the ground first. (Lightly…don't slam your feet into the ground.) That foot rolls onto the floor, heel to toe. If your foot just slaps onto the ground, it will disrupt the natural movement of the throw. (And you may fall over). The foot should roll onto the floor, allowing you to generate more power for the throw. You must allow your body to throw the shuriken and resist the urge to make it an action of merely the hand and eye.

Anchor Points

When you bring the shuriken up to your head to throw it, there are anchor points you can use, according to the type of shuriken you are throwing. By "anchor point" I mean the places on the head your wrist makes contact. If you are using a heavy shuriken, your anchor point should be at the rear of your head, behind and above the ear. Medium-sized shuriken, like Meifu Shinkage Ryu blades, should be held at the side, above the ear. Smaller shuriken should be held at the front of the head above the eyebrow. Also, when you are very close to the target, the more forward your anchor point should be, regardless of size. When you throw from the rear anchor point, your throw will be longer and slower. When you throw from the front anchor point, your throw will be shorter and faster.

The Throw

The throw is not merely a movement of the arm. It is a release of a spring created with the whole body. The arm moves from the right side of the head down towards the left hip. It moves in a natural arc and it is easy to concentrate the power of the whole body into the shuriken. Don't think about this too much; just keep it in mind when you practice.

Hand Development

The throwing hand will develop through practice. The muscles that squeeze the little finger and the thumb together will get bigger and stronger. These muscles increase the power and control of the grip, and this is necessary to develop the high-speed throw of the Meifu Shinkage Ryu. If you look at these pictures, you will see that Otsuka Sensei's hand muscles are so developed that he can pinch a shuriken or a pencil and hold it in the palm of his hand. This takes years of training.

Otsuka Sensei holding a pencil.

Otsuka Sensei holding a shuriken.

Hand Muscles of Otsuka Sensei

The Throwing Arm

Your throwing arm is attached to your body at the shoulder. Its movement is therefore circular. The shape of the throwing arm, however, is that of several angles. The elbow and the wrist are held at constant angles throughout the throw.

You do this to keep the shuriken vertical, pointed at the sky, all the way to the end and even after the shuriken has left your hand. If you let your arm go loose or your wrist bend forward, the shuriken will be affected by the circular movement of your arm and will spin uncontrollably away. This is a difficult thing to do for many people, but if you train slowly and let someone watch you from the side, then you can integrate it into your training. It might be useful to remember that we are not really "throwing" the shurik-

en, but rather casting the shuriken. Imagine that your arm is like a gear in a machine. It rotates from the shoulder, but it does not change its shape. Later on, you will learn the wrist snap and that does change the shape of the arm to a degree, but if you don't have this angular-arm concept down first, you will not be able to do the wrist snap properly. You MUST keep your wrist vertical throughout the entire throw.

This sequence demonstrates how to keep the wrist vertical during a throw.

The Left Hand

In the old days, the left hand of a warrior would rest constantly on the left hip, holding the sheath of his sword. The sword could be drawn at any moment, so the left hand was kept ready at all times. Please keep that in mind when you practice. Before you throw, the left arm is to remain straight. During the throw the left hand comes to the left hip, when you may take another shuriken with your right hand or draw your sword. The pulling back of the left hand to the left hip assists the body in throwing the shuriken. The left hand also assists the right hand during the snap shot. At the moment of the snapping of the right wrist, the left hand is also snapped back quickly to the body.

Both arms move at the same time, creating a smooth, natural throw. Remember to hold the extra shuriken lightly near the points. Gripping the centre of the blades makes them difficult to draw. When the shuriken are held in this manner, the tails of the blades spread out, creating the shape of an opened fan.

Extra shuriken held point-in, tails spread out.

Zanshin of the Meifu Shinkage Ryu

In many martial arts, there is a concept known as *zanshin*. *Zanshin* can be translated as "remaining spirit." Basically, this refers to the mental state of the student in the moments immediately following the completion of some technique. In sports, it may be acceptable to stop and observe the results of your actions to see how well you may have done. It may also be acceptable to express your emotions about your success or failure. In budo this is not an acceptable practice. You must remember that there will always be another enemy who comes along. It is never "over." Even when you have thrown all of your shuriken, you must remain in a state of preparedness. It makes no difference whether you stick all your blades in the center of the target or whether they all hit the floor. Training and fighting are the same. You must stay focused, alert and calm. You must maintain your *kamae* (posture) and your attitude. You neither congratulate nor berate yourself. Training is a kind of flow that continues regardless of the physical results of any given technique.

Zanshin has another meaning. It is a way of cultivating the determination necessary to survive in combat. This determination is very important to you as a student of budo. Without it, your training will be in vain. A strong spirit is more important than a trained body. This is what we mean when we say someone is a "natural warrior." Even without training, some people have this kind of spirit. Regardless of where you begin, however, that spirit must be cultivated through training.

Ideas for Practice

Correcting for height is relatively easy. To strike higher, release sooner. To strike lower, release later. If your shuriken are veering left or right, most likely it is because your grip is not correct or your wrist is bending during the throw. Have someone observe your wrist as you throw.

Strength and Weakness

Throwing the shuriken as hard as you can will not yield good results. Not only is it incorrect technique, it is dangerous: shuriken thrown with too much force will bounce off of the target and may strike you or an innocent bystander. Try instead to use only 50 percent of your strength.

This is not just "advice." People who consistently throw shuriken too hard and cause dangerous ricochets can be kicked out of the school if they fail to observe safe training procedures. I have seen it happen. Everybody makes mistakes from time to time, but consistently putting other students in danger by ignoring the teacher is unacceptable. Don't be one of those people and don't train anywhere near them. You only get two eyes and you don't want to lose one.

There are other kinds of strength besides sheer muscle. Once you gain the feeling for the throw, you will see how physical power should be applied. If you like a challenge, try throwing the shuriken with the absolute minimum amount of strength you can use. When throwing in slow motion, if your technique is not close to perfect, the shuriken will not stick in the target. Being able to stick a blade in the target without using any strength is fairly difficult, but if you can do it, then your powerful throws will be devastating. This is how you develop a powerful throw—training without power. Visitors to the dojo often stared at this training and assumed that we were beginners. Once Otsuka Sensei explained the difficulty and advanced nature of this kind of training, it became a challenge and many tried to do it, only to discover that very few of them could. Training slowly and with no muscle will teach you to throw naturally and correctly. This has nothing to do with how long you have been training. Beginners and advanced students should be training in this way.

Knowing the Distance

Knowing the distance between yourself and the target and how to throw the shuriken from that distance is a fundamental skill you must learn. You will learn it in practice over time. Many students want to measure their progress in distance from the target and that is fine, but your ultimate goal is to not consciously know the distance and still be able to hit the target every time. The body will learn this, not your mind. To improve this ability, take a step to the rear after each successful throw. When you reach your limit, start over from there and move closer to the target after each successful throw. Having said that, please understand that distance does not equal mastery. Yes, being able to throw from longer and longer distances is a sign that you are learning how to brush the shuriken well, but this is not mastery. Mastery is the ability to throw the shuriken hard, fast and straight with very little visible body movement. Your training should not be focused on distance from the target. Your training should be focused on the skills that will lead you to mastery. Train slowly, as slowly as possible.

Don't neglect practicing at close distances. The desire to advance in skill by throwing from longer distances should be ignored. That is not skill. Skill is knowing the distance wherever you may be and sometimes that means close enough to kiss. Remember to *wear eye protection* when you practice at close range .

Put Your Mind in the Blade

During practice, most beginners think about the target. They think about where they want the blade to go and they think about the blade sticking in that spot. This is incorrect. Eventually, your blades will naturally go where you want them to go and stick. During training, however, you need to put your awareness into the shuriken itself. Focus on the orientation of the blade throughout the throw and even as it flies through the air. It takes a considerable degree of concentration to teach the body how to throw a shuriken with precisely controlled rotation. Do yourself a favor and forget about the target completely, if you can. The sooner you do, the sooner you will find your blades piercing it with regularity.

Training, Targets and Safety

Safety is the most important thing, always. Safety for you and your fellow students and any observers must come before any other concerns. These are real, dangerous weapons that are designed to cause injury and death. Unlike many schools, we train with live weapons. Never lose your respect for any kind of weapon. They are not toys.

Keep your shuriken clean and devoid of rust or blackening chemicals. A small cut is one thing. A cut that introduces rust into the bloodstream can kill you. Blackening chemicals will give the shuriken a stickiness that can cause you to lose control of the blade during the throw, which is very unsafe. Please remove all rust and blackening chemicals with some kind of mild abrasive and coat the blades with a small amount of oil. When you are ready to throw, wipe off the oil. When you are finished, wipe the blades off and re-oil them. Reshape the tips with a fine stone when they become dull. Dull shuriken are more likely to bounce out of the target, which makes them more dangerous to you. When honing the tips, take your time, use gentle pressure and try to remove only the minimum amount of steel. Don't use a grinder!

Over the years, various ways of storing shuriken have been used. Cloth rolls, wooden boxes, eyeglass holders, pencil cases and other similar items work well. For some *shaken*, the old ten-pack floppy disk holders work like a charm. If you use a metal container, it might be a good idea to line the inside walls with felt to keep the points from being dulled. None of these

containers will keep them completely rust-free, however, so take them out and clean them once in a while.

As for a training space—You will need a fairly high ceiling if you train indoors, preferably ten feet if you want to throw more than 10 feet. You will need lots of padding to protect the walls and floors behind and underneath your target. Tarps, blankets, foam padding, insulation and cardboard will suffice. During normal classes, we use squares of carpet and cardboard under a tarp to protect the floor. We use solid foam boards of wall insulation to protect the walls. At the training camps, we tend to use only tatami mats for targets and to protect the floors.

Formal target arrangement at a dojo.

Tatami targets at shuriken training camp.

Setting up portable targets for practice.

Stretch your wrists and fingers backwards for several minutes before throwing. Stretch your back and hip muscles as well.

Targets can take many forms. In Japan we use old tatami mats. As they get old, they get soft and make an ideal target. They are messy, however. Sometimes we use rubber jigsaw mats that are doubled up, about 1 inch thick. The target needs to be as tall as a man and wider than a man (about 6 feet by 3 feet). Please do not use wooden targets for bo shuriken. Wood tends to deflect bad throws with efficiency, increasing the danger to you and bystanders. They are also noisy and require a perfectly horizontal throw to stick. You don't want the blade to stick horizontally. Ideally, the tail should be pointing down a little bit in order to add to the penetration of the point. The blade rotates in flight, so if the blade strikes horizontally, it will slap the target upwards expending its energy with the tail. If the tail is pointed down a bit, that rotational energy will help drive the point in deeper.

For *shaken*, wooden targets are fine. Soft pine makes an excellent target. For the vertical throw, arrange the target with the grain vertical. For the side-arm throw, arrange the target with the grain horizontal. *Plywood and other hard substances are not recommended*. These weapons were designed to cut and penetrate skin and muscle, not dense materials.

Remember that it is great if your blades penetrate the target deeply, but as long as they strike point-first, even if they bounce out, then the throw was successful. These are weapons designed to cause injury and remaining in the wound does not increase the amount of damage. In general, a good throw will stick in a good target. Don't change your throw from what you have been taught in order to improve your chances of sticking the blades in a difficult target material. This is budo. Your real target is human skin, muscle and bone. Keep that in mind.

There are three ideal bull's-eyes on each target: Face/throat, hands/groin and the insteps of the feet. These three targets may represent different areas if you are throwing from a seated position against a seated opponent. Traditionally, these targets are indicated by a small black circle about 1 inch in diameter, but feel free to draw a human silhouette if you like. We did this in Japan and it quickly became the favorite target in the dojo. You may also consider other targets if you like. The kneecaps would make excellent targets, although they may be hard to hit. Try not to prejudge the value of various targets. The face/throat is a sensitive and potentially lethal target, but a wounded hand will make it difficult to wield a weapon. Wounded feet have difficulty walking. At sea level, the blood pressure in your feet is three times as high as the blood pressure in your head. They bleed profusely when

cut. The wound pictured below was caused by *someone else's* ricocheting blade. If my foot had been the actual target, there would have been a lot more blood. In your training bag, it is a good idea to keep a supply of alcohol wipes and adhesive bandages. You will sustain small injuries in class; that is unavoidable when dealing with live weapons.

Feet can make a good target if you're not careful.

For beginners in the Meifu Shinkage Ryu, there are some special training methods available. The first method involves the use of specially constructed practice shuriken. They are simple to make. You need some small Styrofoam balls, chopsticks and rubber tubing. Cut the chopsticks down to 6 inches (15 cm) in length, insert them through a 5-inch (12 cm) piece of the tubing and push on the Styrofoam ball. With a partner, practice throwing them to each other. You are not trying to strike your partner, you are trying to throw the practice blade in such a way that the ball stays on top and the blade does not tumble or turn in the air. It's harder than it sounds, but it is excellent training.

Another good idea for beginners is "chopstick training." Otsuka Sensei devised this method of training his new students to feel the "brushing" of the fingers down the back of the blade. Chopsticks are much lighter than real shuriken, so developing the necessary sensitivity to throw a chopstick makes the real thing that much easier to do. All you need are some of the unlacquered wooden chopsticks of square cross-section and a foam bath mat. You may wish to slightly sharpen the points of the chopsticks and

oil them to give them some weight. Once you have your target mounted, you may practice the basic throw. One of the great things about chopstick training is that it is almost impossible to cause serious property damage. You can still put out someone's eye, however, so treat them like weapons, because they are. Once you have mastered the basic throw with the training shuriken and the chopsticks, throwing the real shuriken should seem pretty easy.

These training shuriken can help students work on throwing techniques safely.

The Meifu Shinkage Ryu Research Group

Otsuka Sensei likes to refer to the Meifu Shinkage Ryu as a research group because we like to study the methods of schools other than our own. The Meifu Shinkage Ryu is a very informal school that welcomes students of other schools and often invites teachers from other schools to demonstrate their shuriken-jutsu. Members are allowed to practice the techniques of other schools and share them with the group. (Which is generally not accepted practice in traditional budo schools). Such things are acceptable only so long as the student remembers to show respect and loyalty to the school in which he finds himself. I struggled with this concept, afraid of offending my primary budo school by joining another school to learn shuriken-jutsu. Eventually, after discussing it with one of the *shihan*, I received a "dispensation," you might say, to train in another school.

The main activities of the Meifu Shinkage Ryu include weekly practice at a training hall in Tokyo, spring and autumn training camps and public demonstrations (*embu*). There are no Meifu Shinkage Ryu dojos outside of Japan as yet, but there are a few *keikokai* (training groups) in other countries now in other countries now (America, Belgium, Finland, Germany, and Spain). There may be some foreign dojo established soon, but nothing will ever take the place of training with the grandmaster in person. You may start your own *keikokai* by contacting Otsuka Sensei and following his instructions.

Spanish *Keikokai*

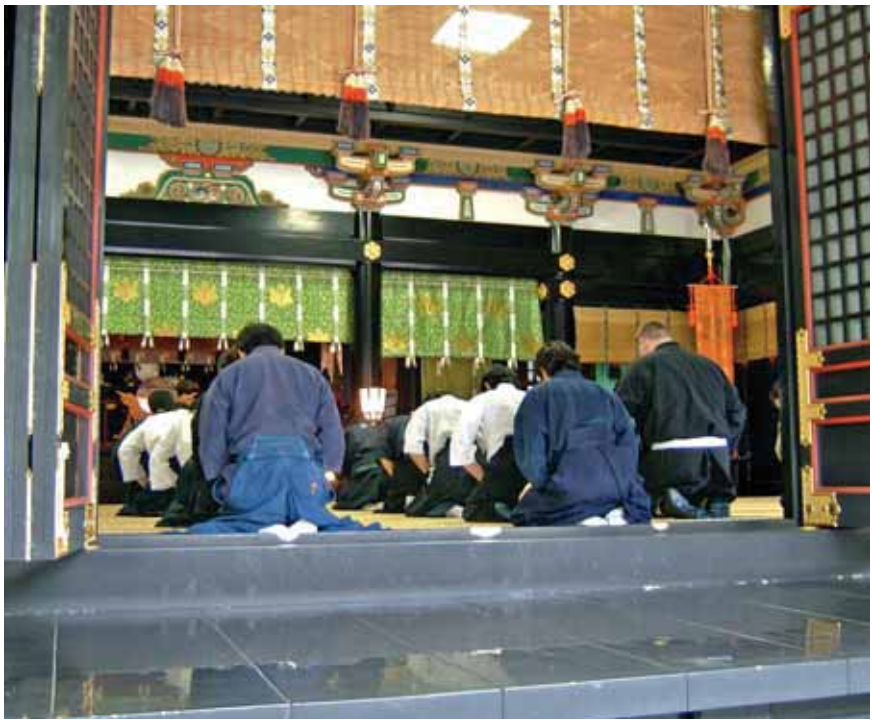
Here are a few of the suggested guidelines for a *keikokai*:

1. A *keikokai* is only an informal training group with a group leader. If it works well and follows the instruction of Otsuka Sensei, it may become a true branch dojo in a few years. If it does not follow instruction, it will be officially dissolved by the Meifu Shinkage Ryu *hombu*.
2. Training in a *keikokai* does not earn you rank. Rank can only be awarded to people who have applied for membership in Japan and it is only given by Otsuka Sensei personally.
3. All members of the *keikokai* must share the costs and burdens of training equally.
4. Updates in the form of training photos, videos and personal correspondence with Otsuka Sensei will be required on a regular basis.
5. The *keikokai* will be required to purchase their shuriken from the Meifu Shinkage Ryu *hombu* or their local Meifu Shinkage Ryu instructor. (This is not merely a financial consideration; it is a form of respect in Japanese Budo.)*
6. At least one member of each *keikokai* will be required to train at the Meifu Shinkage Ryu *hombu* in Japan each year.

- The Soke (grandmaster) of a budo school is usually endowed with the copyright for the weapons unique to that school. Technically, it is a tort to manufacture said weapons without the express permission of the Soke. Of course, international laws don't really address this, so people in other countries can do whatever they want. If one wishes to remain in the good graces of a Japanese budo school, however, these rules need to be respected. If, however, ordering from Japan is not possible, then buying from another shuriken maker is acceptable.

If you wish to learn shuriken-jutsu from a qualified instructor, then start saving your money for an airplane ticket to Tokyo and send Otsuka Sensei an e-mail. That might sound like a tall order, but it is much easier than you imagine and it will give you more than enough to work on until you can return for another week or two of lessons.

***Embu* at Katori shrine.**



Members of the public are welcome to attend as long as they email or call Otsuka Sensei in advance and get permission. Otsuka Sensei speaks English very well, so don't be afraid to speak or write to him in English. If you wish to write to him in Japanese, please do so. It will please him to see you making an effort to speak his language. That being said, budo is learned by watching and feeling physical movement, so fluency in Japanese is not required.

There are two Meifu Shinkage Ryu websites, one in English and one in Japanese, that provide a training schedule, maps to the dojo and contact information. They also provide a brief introduction to the art. Those interested in visiting should feel free to contact us through the Meifu Shinkage Ryu Research Group homepage: http://www.geocities.jp/meifuenglish/1p.html

Members of the Meifu Shinkage Ryu and visitors.

Many people want to know where they can buy a set of genuine shuriken for training. Luckily, several of the MSR students are also craftsmen who make blades for us to use. They can be purchased through Otsuka Sensei, but he doesn't sell them to just anybody. He wants to know that the people who buy them are budo students and responsible adults. Shinada San, an experienced student, makes many kinds of shuriken that are almost impossible to find anywhere else. He uses his movie prop-making skills to create an array of well-made shuriken and other budo weapons. Noda San is also an excellent maker of shuriken. There are also shuriken makers in other countries. Be careful when buying blades. Don't waste your money on chrome-plated toys!

Not all shuriken makers are always up and running. You need to take your time and ask questions. If you do buy shuriken from someone, check the dimensions, check the weight. If it is not the proper size and weight, then throwing it will only hurt your development and it may cause you injury or property damage. These are ballistic weapons; think of them as ammunition for a firearm. They need to be the correct caliber or bad things will happen.

Handmade blades of all types on a bench.

Shinada-san working on making shuriken blades.

Acknowledgments

I would like to express my sincere gratitude to the many fine men and women who helped me learn and write about this fascinating art. I have been somewhat obsessed with shuriken since I was 10 years old, but I never really knew anything about it until I went to Japan. Once I reached Japan, there were many generous and talented masters, students and scholars who were very helpful and supportive of this work.

This acknowledgement is in no way complete, and I hope anyone whose name I forgot will forgive me. I am grateful to every one of them.

Brian Alexakis, USA
Daniel Bowley, Australia
Dean Eichler, USA
Dexter Benn, USA
Hatsumi Sensei, Japan
Jason Roybal, USA
Jason Wotherspoon, Australia
Mark Lithgow, Japan
Markk Bush, USA
Nagato Sensei, Japan
Otsuka Sensei, Japan
Paul Richardson, UK
Shea Johnson, USA
Shinada Sensei, Japan
Sleiman Azizi, Japan

I wish to dedicate this book to my daughter, Jessica (Kiyo Nishiyama 西山貴代). I know someday we will meet again.

Ejercicios

y

conocimiento

adicional

EJERCICIOS DE ENTRENAMIENTO CON ORIENTACIÓN MARCIAL.

1) Este ejercicio esta relacionado con el boxeo de sombras.

Toma un objeto que pueda rebotar fácilmente y átalo con una cuerda o hilo liviano pero resistente. Ata el otro extremo de la cuerda o hilo de forma que el objeto quede aproximadamente a la altura de tu cabeza o de tus hombros. Cuando el objeto sea golpeado este debería rebotar en una pared cercana; por ello es importante ubicarlo cerca de una pared. La distancia a la pared la eliges tu, no te preocupes por eso. Puedes usar cualquier objeto rebotante como una pelota de tenis o simplemente una pequeña botella vacía. En cuanto a la pared, puede ser de cualquier tipo pero preferentemente sería mejor usar una pared con superficie irregular de forma tal que el objeto rebote con más aleatoriedad en su trayectoria.

El objetivo del ejercicio es golpear el objeto, este rebote en la pared y luego se mueva por trayectorias impredecibles para ti, luego vuelves a golpearlo(o lo que tu quieras) y continuas así sucesivamente. Hacer esto te obligará a prestar atención, a coordinar tus movimientos y a actuar rápido. Este ejercicio hará bajar tu tiempo de respuesta relacionado a la cronometría mental al mismo tiempo que mejorará tu precisión al interactuar con objetos que se mueven con gran velocidad. No ignores este ejercicio. Muchas personas creen que son rápidas solo porque pueden moverse rápido pero una cosa es la velocidad del músculo y otra cosa son los reflejos. De nada te sirve tener los músculos más rápidos del mundo si tu cerebro tarda demasiado en elaborar respuestas a eventos detectados. De nada sirve que seas el nadador más rápido del mundo si eres el último en reaccionar al disparo que indica el inicio de la carrera o sea que eres el último nadador en saltar al agua. Muchas artes marciales incluso aquellas con un trasfondo milenario practican poco o nada de ejercicios de reflejos. Eso es imperdonable.

2) Este ejercicio esta relacionado con el tie sha zhang (palma de hierro), un antiguo ejercicio chino para endurecer las extremidades y así mejorar el poder de los golpes.

Golpea sacos con arena o tierra para endurecer tus manos y otras extremidades. Si no tienes un saco utiliza un recipiente como un balde por ejemplo. También puedes colocar agua dentro de una botella de plástico blando y taparla pero dejando algo de aire dentro. Prueba inicialmente con 5 dedos de aire.

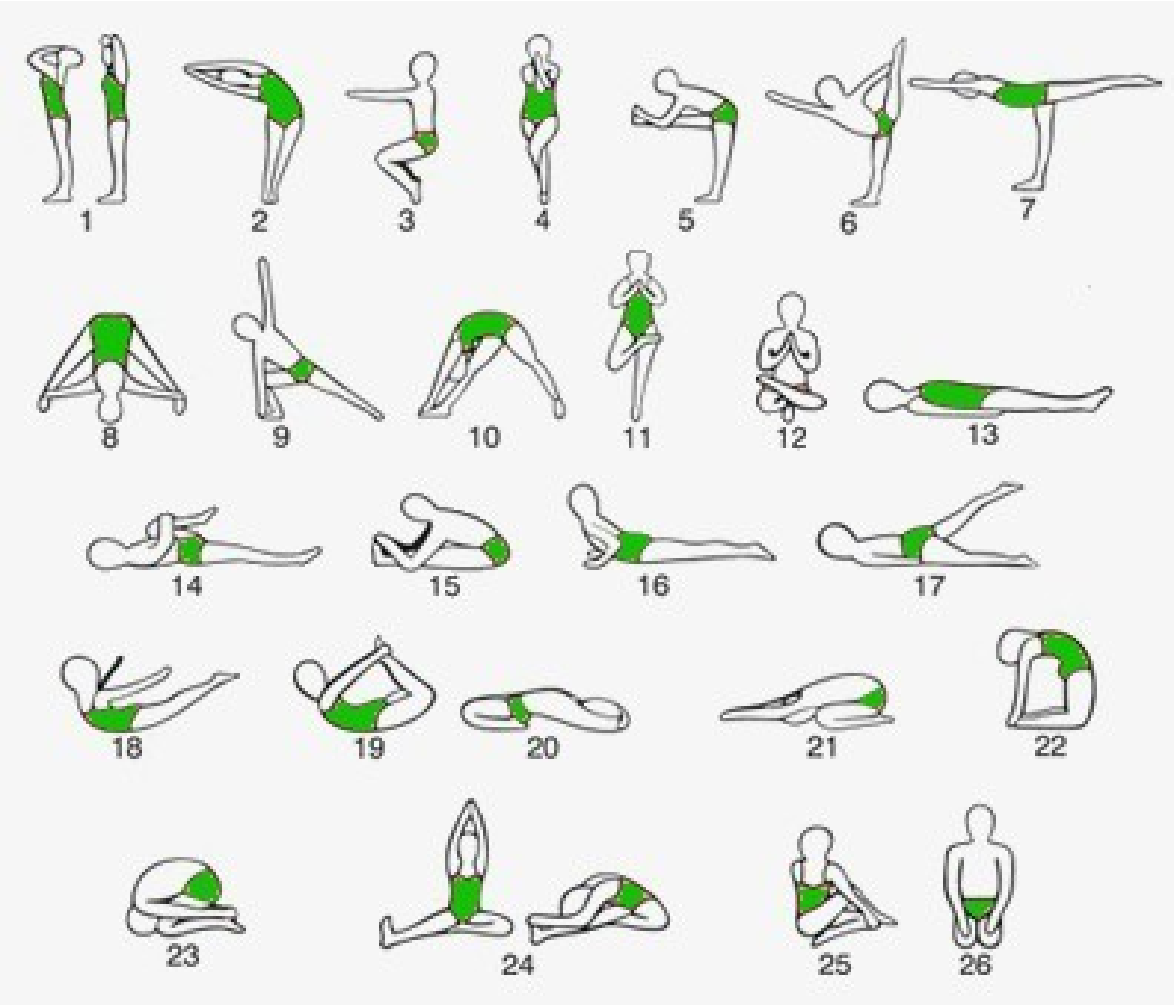
También puedes probar sistemas más exóticos como el makiwara del karate.

3) Este ejercicio está relacionado a la calistenia practicada por los antiguos luchadores de la India. Practica poses de yoga.

Esto mejorará tu grappling al mejorar tu capacidad de realizar esfuerzos físicos en posturas poco habituales.

Los antiguos luchadores de la India practicaban un ejercicio llamado Mallakhamb que significa "luchar contra el poste". Es un ejercicio o mejor dicho una disciplina en la que una persona hace ejercicios de calistenia estática en un poste fijado al suelo. Aunque sería mejor que practicaras directamente el Mallakhamb entiendo que eso puede resultar muy complicado para una persona común. En su lugar te propongo la práctica de asanas de yoga debido a que estas tienen una relación directa con el mallakhamb. Para explicarlo de otra forma el mallakhamb es una disciplina o deporte tradicional indio que integra asanas de yoga, gimnasia y agarres de lucha realizados en un poste o una cuerda. El yoga proporciona los principios fundamentales de flexibilidad, equilibrio y control de la respiración, que se potencian con los desafíos adicionales de la gravedad y el movimiento dinámico en Mallakhamb. Por lo tanto, el yoga puede considerarse la base mental y física de la disciplina más acrobática y de fuerza de Mallakhamb.

Un detalle importante es que no necesitas practicar todas las poses. Practica las que quieras y/o las que puedas.



4) Este ejercicio está relacionado con el Mei Hua Zhuang (postes de flor de ciruelo), un antiguo ejercicio chino para mejorar el equilibrio del cuerpo.

Practica equilibrio sobre una barra o cualquier superficie que te obligue a mantener el equilibrio para pararte sobre esta. Una vez que hayas mejorado un poco entonces practica caminar sobre la barra, practica saltar con uno y con dos pies, practica caminar hacia atrás, practica girar; o sea practica toda clase de movimientos y poses que afiancen tu destreza para moverte encima de la barra mientras mantienes el equilibrio. Esto mejorará tu grappling al aumentar tu capacidad de mantener el equilibrio y así evitar ser derribado. Por último recuerda no colocar la barra a una gran altura o podrías caer y lastimarte seriamente. Colócala a unos pocos centímetros del suelo, mientras más cerca esté del suelo mejor.

5) Meditación. Esto mejorará tu concentración, tu capacidad de mantenerte en calma y tu capacidad de tolerar estímulos negativos como el dolor, el cansancio, la angustia, el calor, el frío, etc. La meditación aporta muchos beneficios y además es una forma de Nei dan, la cual es una práctica de Qi gong muy poderosa que te fortalecerá por dentro(órganos, artérias, sangre, etc.).
Sin importar que método elijas recuerda concentrarte y evitar desviar tu atención.
Luego de prácticas de Nei dan o Wai dan recuerda darte un pequeño masaje en el cuerpo para que el Qi fluya mejor y no se estanque.

El método más simple para meditar es respirar prestando mucha atención al aire que circula por las partes de tu aparato respiratorio.

Trata de sentir, su textura, su temperatura, su velocidad, etc. El aire entra por la nariz y sale por la boca o la nariz según tu elección. Adopta la pose que quieras; eso de las poses corporales a la hora de meditar está relacionado con cuestiones religiosas de las religiones que practican meditación por lo tanto las poses son una cuestión irrelevante para quien no practica tales religiones.

Otro método alternativo es la conocida meditación dantian. Esta se subdivide en tres prácticas para cada punto dantian. El Xia dantian (cerca del ombligo o un poco más abajo). El Zhong dantian (en el centro del pecho) y el Shang dantian (en la cabeza. Detrás de la frente). Cada uno está relacionado respectivamente con uno de lo que en medicina tradicional china se conoce como Los Tres Tesoros (la esencia o Jing; el Qi ;y la mente o espíritu o Shen). Entonces este tipo de meditación se realiza de la siguiente manera:

- Coloca tus palmas cerca del punto Xia dantian sin llegar a tocarlo. Inhala por la nariz y exhala por donde desees. Trata de mantener fija la distancia entre tus palmas y el Xia

dantian, en otras palabras: aleja tus palmas del Xia dantian a medida que tu abdomen se ensancha cuando el aire entra en tus pulmones; y luego acerca tus palmas al Xia dantian a medida que tu abdomen se contrae cuando el aire sale de tus pulmones. Practica esto unos cuantos minutos o el tiempo que desees.
- Ahora haz lo mismo que en el apartado anterior pero usando el punto Zhong dantian que esta en tu pecho. Practica esto unos cuantos minutos o el tiempo que desees.
- Para el punto Shang dantian, colocar las palmas cerca del punto es opcional. Lo importante aquí es prestar mucha atención a tu nariz. Siente como el aire entra por tu nariz y sale por donde desees (boca o nariz). Trata de percibir todos los detalles del aire y de la acción de respirar. Siente como el aire entra por tu nariz y refresca todas las partes de tu cabeza y cuello mediante la relajación de tales partes y la regulación de su energía. Practica esto unos cuantos minutos o el tiempo que desees.

Estos ejercicios regularán el Qi en tus puntos dantian.

Algo importante: hay algo que casi nadie aclara y es sobre el ritmo de la respiración. Verás, sucede que a veces no es que te falte energía sino todo lo contrario, estás sobrecargado de energía. Por eso cabe aclarar que una respiración lenta tendrá efectos desenergizantes o sedantes, una respiración rápida tendrá efectos energizantes o estimulantes y una respiración normal tendrá efectos equilibrantes. ¿y cómo saber si estás sobrecargado o carente de energía? Lamentablemente eso es tema para un doctor en medicina china, así que tendrás que usar tu intuición y algo de prueba-y- error para decidir cual ritmo respiratorio elegir. En última instancia, si tienes dudas, elige la respiración de ritmo normal.

Otra cosa importante sobre la respiración es que la relación entre inhalación/exhalación respecto al movimiento del diafragma es algo que varía de acuerdo a la tradición. Los budistas practican de manera más natural. Ellos expanden el abdomen cuando inhalan y contraen el abdomen cuando exhalan. Los taoístas en cambio lo hacen al revés. Ellos contraen el abdomen cuando inhalan y expanden el abdomen cuando exhalan.

La meditación dantian explicada anteriormente usa el método budista, si tu deseas usar el método de respiración taoista tendrás que hacer algunos ajustes al procedimiento de meditación dantian.

6) Ejercicios cardiovasculares para aumentar la resistencia al cansancio.

Imagina que persigues a alguien que esta corriendo y cuando lo alcanzas estas tan exhausto que no puedes ni defenderte.
Recomiendo ejercicios de step ya que estos son muy efectivos y pueden ser realizados sin mucho equipamiento y tampoco necesitas un espacio amplio para practicarlos; solo necesitas un cajón, una silla o cualquier cosa sobre la que te puedas subir, permanecer de pie y luego bajar. Pero puedes practicar el ejercicio que tu quieras como correr, nadar, andar en bicicleta, etc. Aquí lo importante es el cómo se practican esos ejercicios:

Primero realiza durante un minuto el ejercicio elegido pero hazlo a la velocidad más alta posible. Una vez finalizado el minuto de ejercicio frena inmediatamente y descansa durante un minuto.

Repite esta secuencia de ejercicio rápido + descanzo varias veces. Este tipo de ejercicios se llama HIIT(high intensity interval trainning) y son una excelente opción para mejorar tus capacidades cardiovasculares.

7) Este ejercicio también esta relacionado a las técnicas de entrenamiento de los luchadores indios exceptuando las del Mallakhamb. Estos luchadores usaban toda una variedad de métodos de entrenamiento como garrotes(jori), mazas(gada), collares pesados(gar nal), troncos con agarraderas (samtola), etc. El ejercicio simplemente consiste en manipular objetos pesados. Pero este ejercicio lo he matizado de manera especial para diseñarlo en dos fases diferentes. Recuerda practicar ambas ya que son el mismo ejercicio pero focalizando cosas diferentes.

Fase 1: imagina que manipulas una roca grande imaginaria. Muévela de un lado a otro. Has toda clase de cosas con ella, pero hazlo con la misma dificultad y velocidad que tendrías si la roca fuera real ¡Recuerda prestar atención a la respiración!
Esta fase es una forma de practicar Wai dan, una práctica de Qi gong muy poderosa que te fortalecerá por fuera(músculos, piel, hueso, etc)

En el Wai dan en movimiento se tensa y relaja repetidamente un músculo o parte específica del cuerpo mientras te concentras en ese músculo o parte del cuerpo. Tensa los músculos pero no demasiado ya que una gran tensión constreñirá los canales de Qi e impedirá el flujo de energía.
Cuando se ejercita una parte del cuerpo de esta manera durante varios minutos, el Qi se acumula en esa zona, lo que suele provocar una sensación local de calor. Tanto la energía como la sangre se acumulan en esta zona de alto potencial. Cuando los músculos se relajan, el Qi y la sangre altamente cargados se extenderán a las zonas cercanas con un estado energético más bajo, aumentando así la circulación del Qi.

La clave para practicar con éxito este ejercicio es concentrarse en la zona que se está ejercitando y en la respiración. Sin esta concentración, se perderá el objetivo original de la circulación del Qi y el ejercicio será en vano. Debes inhalar cuando el músculo este relajado y exhalar cuando este tenso. Por supuesto esto último no es una regla irrompible.

Recuerda algo importante en la MTC: “la intención mueve al Qi y el Qi mueve a la sangre”. Piensa en el significado de esta frase.

La intención en Qi gong (también llamada Yi) es la atención enfocada y consciente que dirige la energía (Qi) del cuerpo durante la práctica, buscando equilibrar el cuerpo, la mente y el espíritu para mejorar la salud y la vitalidad. Se considera un componente esencial que permite cultivar el flujo de energía a través de movimientos, respiración y meditación, llevando la práctica de un acto automático a una acción consciente.

¿Qué es la intención (Yi) en Qi gong?

• Dirección de la energía: La palabra china Yi (intención) se refiere a la capacidad de la mente para enfocar la atención y guiar la energía (Qi).

• Conexión mente-energía: Donde va la mente, va la energía. Una intención clara y enfocada ayuda a cultivar el Qi, mientras que una mente distraída puede dejar la práctica "vacía".

• Cultivo de la presencia: La intención busca una atención plena y continuada durante las prácticas, invitando a una "mente de principiante" incluso en movimientos automáticos.

¿Cómo se aplica la intención en Qi gong?

• Guiar el movimiento:

Al realizar los movimientos suaves del Qi gong, se enfoca la intención en sentir y guiar el flujo de energía en el cuerpo.

• Regulación de la mente y la respiración: La práctica se basa en la coordinación del movimiento, la respiración y la atención mental. La intención ayuda a mantener la mente calma y enfocada.

• Un propósito claro: Puede ser un objetivo espiritual(mental), atlético o curativo, como desarrollar la tranquilidad, fortalecer el cuerpo para las artes marciales o equilibrar la energía para la salud.

En resumen: La intención es el "cómo" se realiza el Qi gong, transformando la práctica en una actividad consciente y energética que promueve el equilibrio y el bienestar general.

Sin embargo tampoco es correcto permitir que todo esto afecte tu concentración. Durante ciertas prácticas relacionadas al Qi gong muchas personas intentan visualizar imaginariamente el Qi fluyendo por su cuerpo y por eso pierden la concentración porque su atención se desvía hacia estas visualizaciones imaginarias. En el Qi gong tanto Nei dan como Wai dan y en cualquier otra práctica de meditación lo más importante es la focalización de la mente, fijar la atención a algo y mantener esa concentración el mayor tiempo posible como si fueras un equilibrista practicando equilibrio en un universo mental y abstracto.

Fase 2: manipula un objeto real que sea muy pesado. El peso mínimo es entre 10 y 15 kilos. El peso medio(recomendado) es entre 25 y 35 kilos. El peso máximo es entre 40 y 50 kilos.

Haz toda clase de cosas con el objeto. Haz lo que se te venga a la mente. Sé creativo e inventa movimientos exóticos que hagan trabajar diversas partes de tu cuerpo.

Siempre pero siempre recuerda tener mucho cuidado cuando el objeto esta encima de tu cabeza y encima de tu torso. Siempre sujétalo con fuerza porque si este cae en alguna de esas dos partes podría matarte. También ten cuidado de que no se caiga en tu pie pues aunque probablemente no te mate aún así podría causarte mucho daño; y también ten cuidado respecto a personas, animales y objetos cercanos que podrías herir o dañar.

Palabras finales sobre los ejercicios:

Como puedes ver seis de estos ejercicios están relacionados a ejercicios de una tradición marcial (boxeo de sombras, palma de hierro, mallakhamb, mei hua zhang, meditación y entrenamientos de luchadores indios con objetos pesados) mientras que los ejercicios cardiovasculares son de propósito general y necesarios para cualquier actividad física. Por lo tanto no son inventos míos y tienen el aval de siglos de tradición marcial que te ayudarán a mejorar tu capacidad de encarar un combate cuerpo a cuerpo. Por supuesto, y quiero que quede bien claro, esto no reemplaza a la práctica de artes marciales especializadas en combate cuerpo a cuerpo guiada por un profesor certificado. Mi interés simplemente es mejorar tus actuales capacidades de enfrentar un combate con las pocas o nulas técnicas que tal vez posees y que puedas defenderte y atacar con un poder que sea más acorde al tamaño de tu gran espíritu marcial y no te sientas impotente o fracasado ante una derrota. ¿Alguna vez has visto a un aikidoka pelear con alguien de otra arte marcial? Eso sí que se ve humillante y seguramente debe ser frustrante para los aikidokas perder tan fácilmente contra casi cualquiera que los desafíe a un combate. Estoy seguro que si esos aikidokas al menos practicaran ejercicios como calistenia, golpes a una bolsa de boxeo, etc. no serian tan fáciles de derrotar.

Otro tema importante es que cada persona tiene condiciones físicas y mentales diferentes por eso no me atrevo a dictar la intensidad y la frecuencia con la que debes practicar estos siete ejercicios. Tal vez podrías arriesgarte a practicarlos como tu quieras pero mejor consulta a un profesional en el tema, un médico preferentemente.

Nociones de combate

Nociones de combate cuerpo a cuerpo

NOCIONES DE ARTES DE COMBATE:

Nociones de boxeo:

Guardia: pies separados. Flexiona un poco las rodillas. Pie izquierdo delante del derecho. Ambas manos cerradas y cubriendo el rostro hasta arriba de la nariz sin llegar a los ojos. Ambos codos protegen el abdomen. El codo derecho protege el hígado. Si eres zurdo entonces invierte la posición de los pies.

Técnicas defensivas: hay tres técnicas básicas defensivas del boxeo que toda persona debería saber.
-Cobertura o Bloqueo pasivo: cúbrete la cara u otra parte del cuerpo con ambos brazos o ambas manos, preferentemente cerradas. Si te estas cubriendo la cara recuerda dejar un pequeño espacio entre ambas manos para que puedas ver.

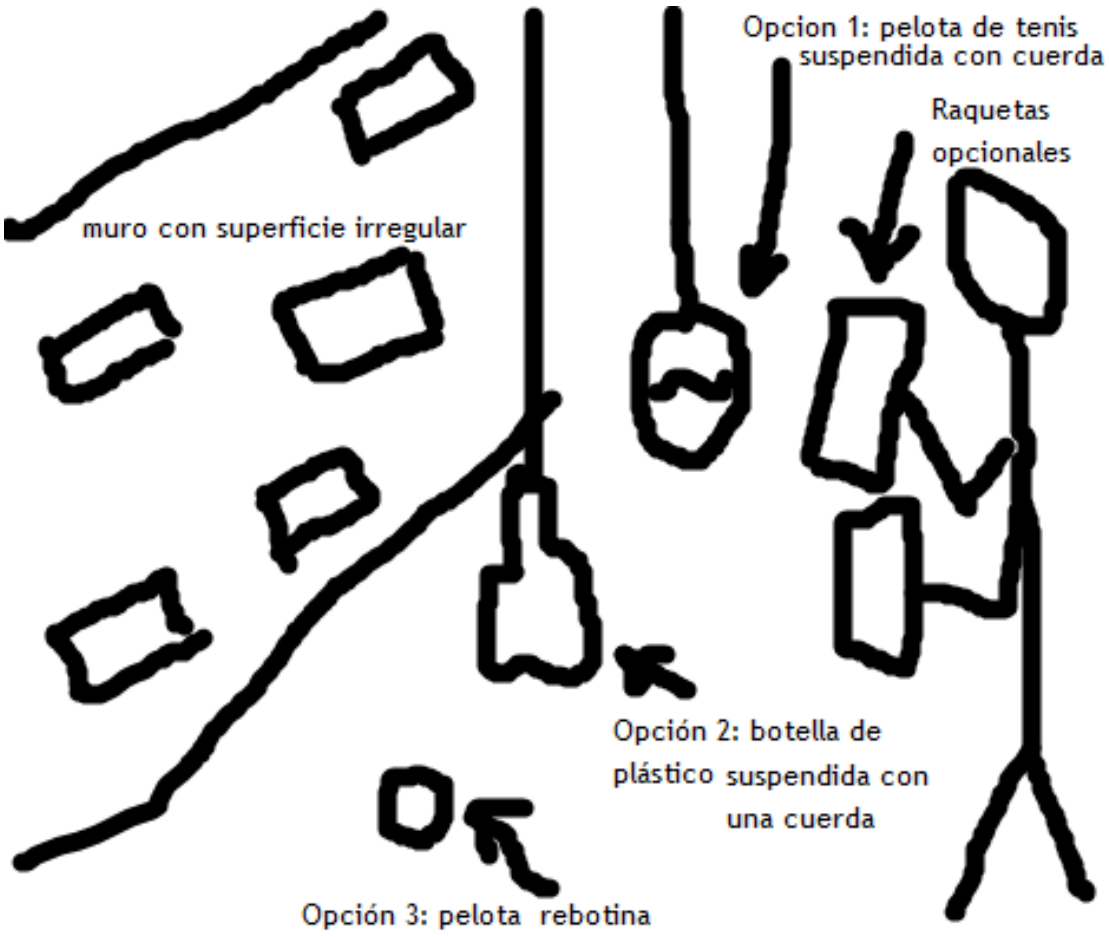
-Bloqueo activo: frena los golpes del rival lanzándole golpes a sus puños o antebrazos.

-Esquivar: cuando veas venir un golpe del rival flexiona la cabeza de forma tal que el brazo pase entre tu cabeza y tu hombro. También puedes agacharte para que el puño del rival pase por encima de tu cabeza. Puedes usar esta técnica para flanquear al rival.

¡Siempre cuídate del otro brazo del rival! Practica lanzando golpes al aire y cuando lances un golpe potente analiza y deduce cómo era la posición de tu cuerpo y en qué zona delante de ti el golpe alcanza su mayor potencia. Los golpes de tu rival también alcanzan su máxima potencia de la misma forma que los tuyos así que si eres un peleador poco experimentado es conveniente no permanecer por mucho tiempo al alcance de los golpes potentes de tu rival, por ello es importante cuidar la distancia en todo momento.

No colocaré técnicas ofensivas ya que eso va más allá de este tutorial. Todo el mundo sabe lanzar un golpe de puño aunque sea uno mal lanzado.

Entrenamiento básico de box: hay un ejercicio que me gusta el cual consiste en golpear una pelota de tenis envuelta en un paño y suspendida con una cuerda liviana de tal forma que la pelota rebote en una pared con superficie irregular y se generen patrones aleatorios de movimiento. Esto te ayudará a mejorar tus reflejos si es que no tienes un compañero para practicar boxeo. Si no puedes conseguir una pelota de tenis entonces puedes usar, aunque con menor eficacia, una pequeña botella de plástico vacía. También puedes construir unas raquetas como las que te muestro a continuación, aunque no son obligatoriamente necesarias, de hecho yo casi no las uso. Las dimensiones de la paleta son 14,5 x 13. Las dimensiones exteriores de la agarradera son 5 x 14,5 y las dimensiones interiores son 3,5 x 9,5. La agarradera esta ubicada a 6 cm del lado de la paleta que mide 14,5 y es perpendicular al lado que mide 13. El grosor de la madera que usé es 1,7 cm. Si puedes te recomiendo que también uses estas raquetas con esas pelotas de goma que rebotan por todos lados.



Nociones de Jujutsu:

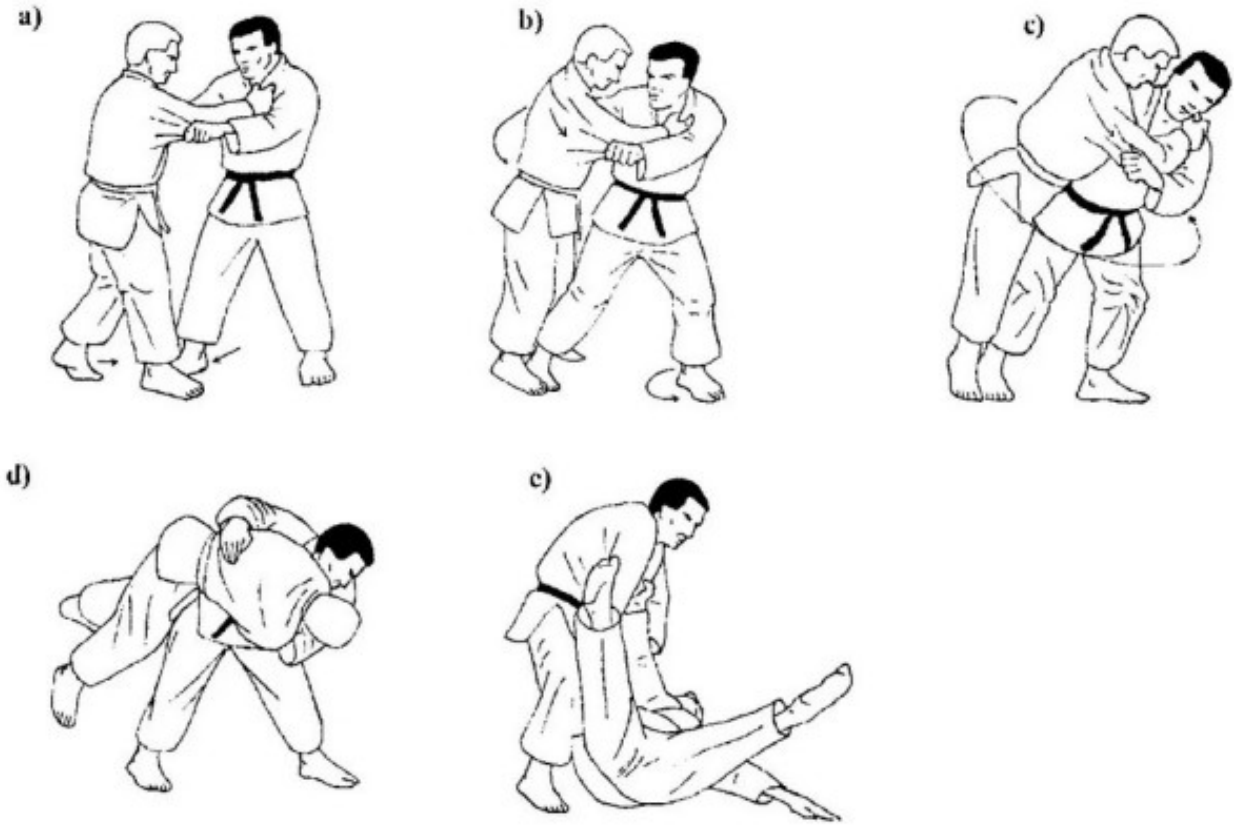
Derribos de Judo: hay cientos de técnicas para llevar al rival al suelo. Sin duda el judo destaca en este aspecto. En este documento se incluyen algunos derribos que pueden serte de utilidad.

Nota: para la explicación en este punto se usarán dos términos de artes marciales japonesas: uke y tori. El primero se refiere a la persona a quien se le aplica una técnica y el segundo se refiere a la persona que aplica la técnica. Para simplificarlo más simplemente digamos que tori eres tu y uke es tu rival.

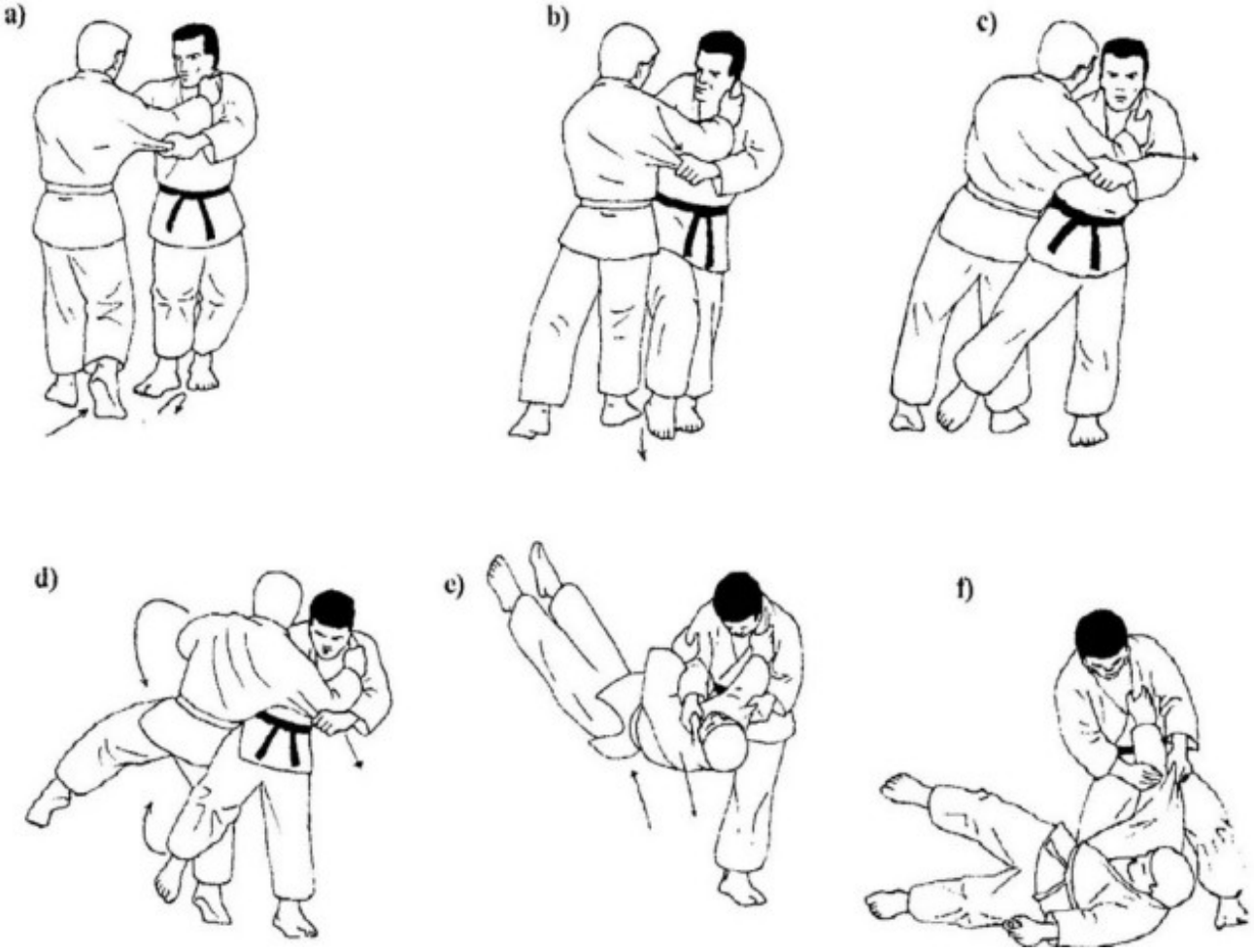
Ejemplos de derribos.

Uki Goshi: también conocida como cadera flotante, es un tipo de proyección de cadera . Para ejecutarla, quien lanza (tori) tira de la persona proyectada (uke) hacia arriba y hacia adelante, desequilibrándola . Tori coloca a uke sobre su espalda mientras gira de manera que su cadera quede en contacto con uke, tirando del brazo de este. Luego, tori hace girar a uke usando su espalda y cadera como punto de apoyo.

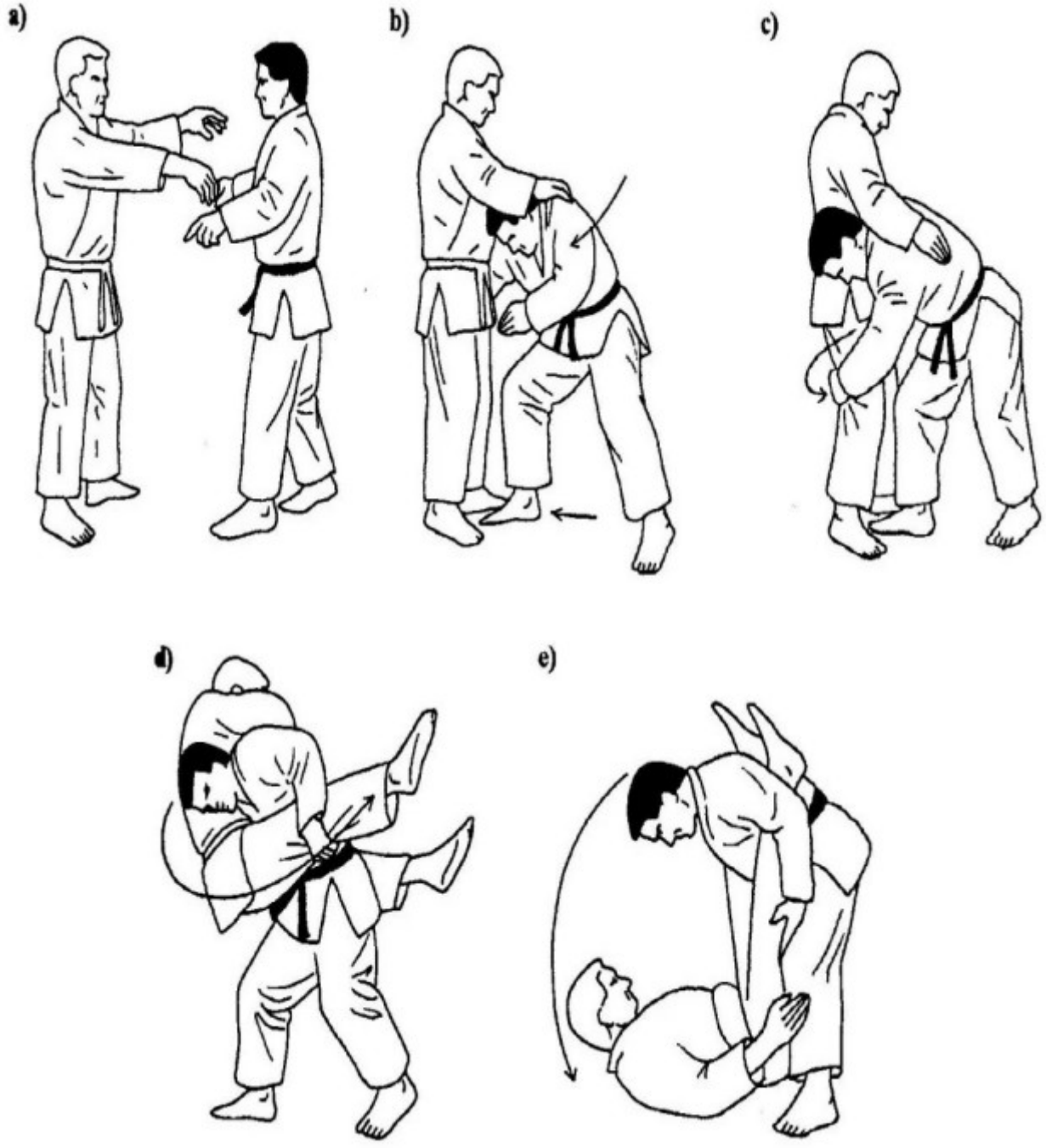
La pierna adelantada de Tori apenas bloquea la de Uke, y Tori inicialmente se encuentra ligeramente de lado respecto a Uke en lugar de darle la espalda por completo.



Osotogari: Tori engancha la pierna derecha de Uke desde fuera con su pierna derecha. Sin dejar espacio, sin levantar la pierna y sin intención de golpear con la pierna la pantorrilla de Uke. Tori entonces arremete hacia delante, echando la pierna derecha hacia atrás, barriendo literalmente el suelo con la planta del pie y levantándola lo más alto posible. Tori tira de la manga derecha de Uke hacia su propia cadera, mientras le empuja con la mano derecha y se inclina hacia delante todo lo que puede.



Morote-gari (o baiana en bjj): a poca distancia de Uke, Tori adelanta la pierna izquierda; aunque también funciona con la derecha; e inclinándose hacia delante, rodea con los brazos las piernas de Uke, tirando de ellas hacia Tori, empujando ligeramente con el hombro. No hay una forma clásica de hacer este tirón: puede hacerse hacia el centro de las piernas de Tori o hacia un lado (en este caso, se llama «almohada»). Pero de lo que se trata es de levantar a Uke del suelo, desequilibrándolo, para lanzarlo de espaldas contra el suelo.



Defensas contra derribos:

Shido: posición excesivamente baja y con poco movimiento.

Sprawling: cuando el oponente embiste te tiras encima de su espalda al mismo tiempo que abres las piernas y las mueves hacia atrás. Puedes adaptar el sprawling para contrarrestar otros ataques y no limitarlo solamente a embestidas.

Bajar el centro de gravedad: al sentir el ataque, no permanezcas erguido; flexiona las rodillas y separa los pies inmediatamente para dificultar el derribo.

Enganchar al oponente: sujetar a tu oponente con los brazos o las piernas puede ser una forma efectiva de evitar o al menos suavizar la caída, y también para llevarlo contigo al suelo.

Conocer la mecánica básica de los derribos: el judo tiene muchos derribos pero casi todos suelen tener en común dos aspectos. (1) Tu rival intentará hacer que una o dos de tus piernas pierdan fuerza de apoyo con el suelo. Esto lo hace levantándote del suelo o golpeando tus piernas (2) Una vez que has perdido fuerza de apoyo, tu rival intentará hacerte girar en un eje horizontal que puede estar en la cadera como en el caso de Morote-gari o en un eje vertical que pasa através del torso e inicia desde alguno de los pies o la cadera y termina en la cabeza como en el caso de Osotogari y Uki Goshi. Revisa estos derribos minuciosamente para que los entiendas mejor y así no estarás en un terreno desconocido durante un ataque con derribo.

Posicionamientos en el suelo:

Si la pelea se desarrolla en el suelo es conveniente conocer cuales posiciones son más ventajosas y más desventajosas. La lista de posiciones desventajosas es igual a la de las ventajosas pero en sentido inverso osea que la peor posición de todas es ser sujetado por la espalda por tu rival, la segunda peor es ser montado por tu rival, la tercera peor es ser controlado lateralmente por tu rival, la cuarta peor es guardia arriba y la quinta peor es media guardia abajo.

Posiciones ventajosas en forma de ranking según el jiujitsu brasileño:

Aclaración: las palabras “arriba” o “abajo” indican a cual luchador se esta referenciando :

Sujetando por la espalda(back control)

Montada arriba(mount top)

Control lateral arriba(side control top)

Guardia abajo(guard bottom)

Media guardia arriba(1/2 guard top)

Sumisiones:

una vez que el rival está inmovilizado o más o menos bien controlado entonces se procede aplicar técnicas de ataque. En este documento encontrarás ataques de sumisión de jiujitsu brasileño que pueden serte útiles.

Armbar

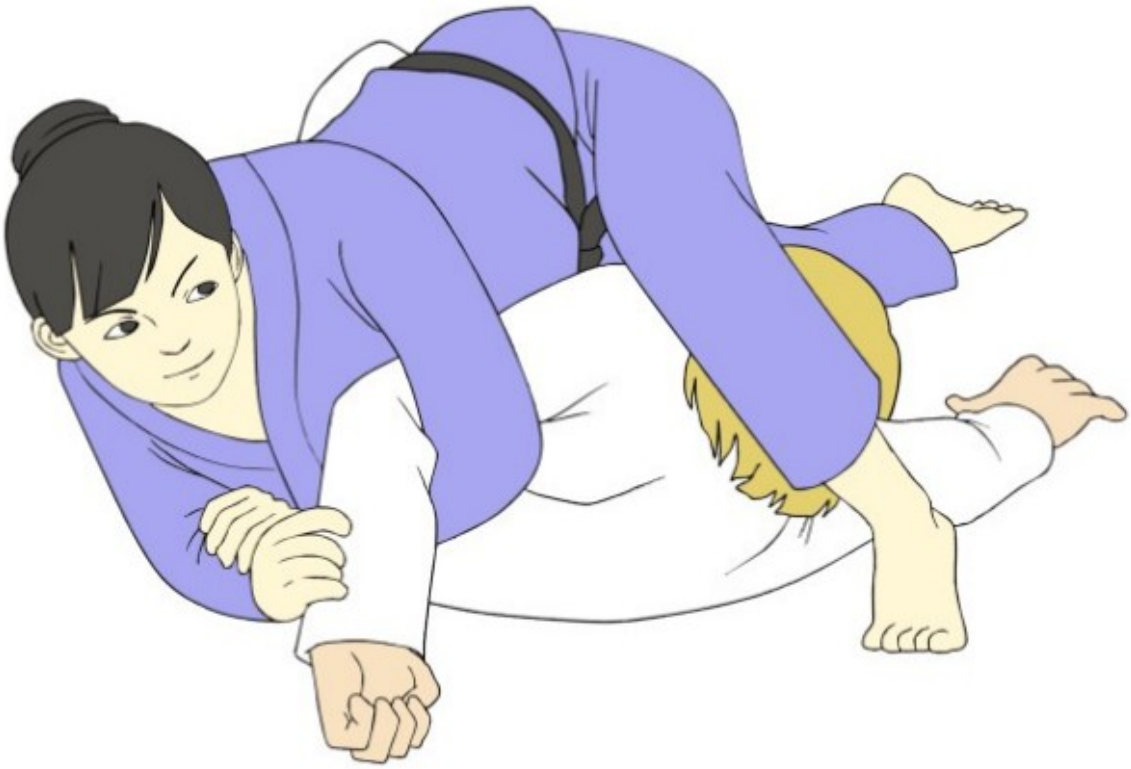
Mata-Leao

Estrangulamiento triangular con piernas

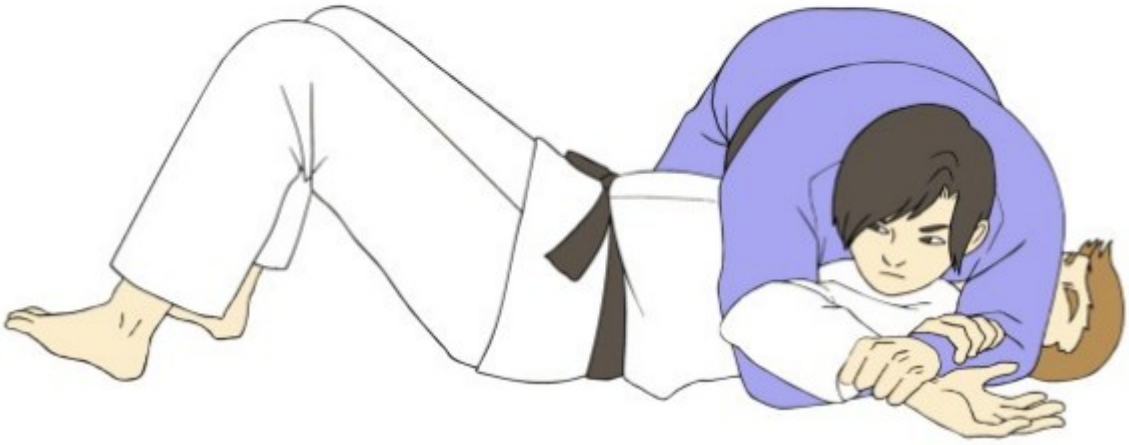
Estrangulamiento triangular con brazos

Kimura desde abajo

Kimura desde arriba



Americana



Omoplata

Nota: las sumisiones de pie no suelen funcionar bien y no son recomendadas.

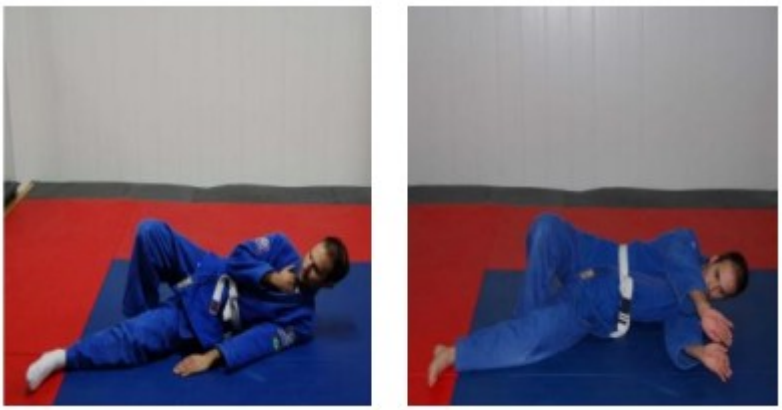
Defensas contra malos posicionamientos y sumisiones: las defensas se basan en crear pequeños espacios (gaps) entre tu cuerpo y el cuerpo del rival. Esos gaps pueden ser explotados para escapar escabulliéndote como una oruga, serpiente o pulpo. Estos gaps también sirven para deslizar una mano o pie que tengas libre y colocar tus extremidades de forma tal que puedas controlar mejor al rival, por ejemplo rompiendo o debilitando un agarre.

Estos son movimientos que pueden ayudarte a crear esos gaps y a controlar mejor a tu rival o a escapar:

Puente o golpe de cadera: es en esencia un golpe con la cadera. Generalmente se hace hacia arriba, pero en realidad se hace hacia donde se necesite.

Side roll o log roll: es un giro lateral en el que tratamos de generar mucha fuerza de rotación y transmitir esa fuerza hacia alguna zona específica del cuerpo.

Shrimping o arrastre del camarón: consiste simplemente en arrastrarse por el suelo impulsándose con una o ambas piernas y en lo posible sin usar las manos (ya que éstas en un combate seguramente van a estar ocupadas).



Nukite: colocar la mano con la forma de nukite ayuda a poder penetrar mejor en los gaps.

Golpes: si las reglas lo permitieran también podrías usar golpes para romper los agarres del rival similarmente a como un martillo rompe un candado.

Recuerda que esta sección describe un bjj y judo donde se utiliza uniforme(gui). Considerar el hecho de que la gente en la vida real no suele vestir este tipo de prendas, sumado al hecho de que en una pelea real o sea una pelea no deportiva podría haber golpes, es especialmente importante si decides utilizar estas técnicas para la defensa personal ya que debes entender que muchas de estas técnicas no funcionarán bien en la vida real, por lo tanto debes tomarte el trabajo de adaptar algunas técnicas y descartar algunas otras.

Por último también recuerda que el propósito de todo arte marcial es cultivar técnicas que explotan las capacidades biomecánicas de un individuo de la manera más eficazmente posible para lograr mejorar su capacidad de defenderse de otro individuo y/o provocar daño a otro individuo. Sin embargo toda técnica convencional tiene su límite. No puedes enfrentarte a cualquier rival sin importar su fuerza o velocidad. Si fuera así entonces un niño podría derrotar a un adulto y eso en la vida real no ocurre. Al final hay que aceptar que las únicas técnicas que te permiten enfrentar a alguien sin importar que tan fuerte o rápido sea son las técnicas no convencionales, también llamadas técnicas sucias. Combinar estas técnicas con judo, bjj y boxeo podría ser la clave para derrotar a toda clase de rivales o por lo menos para sobrevivir a sus ataques. Las técnicas a las que me refiero son:

-picar los ojos.

-pellizcar el cuello con los dedos.

-golpear o apretar testículos.

-torcer dedos de la mano o el pie.

-dar cabezazos(elije zonas blandas de la cabeza del rival como el rostro y cualquier parte del cráneo exceptuando la frente. Cabecea su frente solo bajo tu propio riesgo).

-morder.

-jalar del cabello(aunque a veces no funciona).

-usar un arma(cualquier objeto duro puede servir para atacar puntos sensibles del rival como por ejemplo en el cráneo el cual es muy fuerte en la parte del frente pero no tanto arriba, a los lados y atrás; allí puede sufrir microfracturas si es golpeado repetidas veces en una misma zona con un objeto duro. También podrías usar un pequeño punzón desafilado; no para matar a alguien sino para clavarlo en puntos donde haya muchos nervios y genere gran dolor como por ejemplo en el nervio que pasa por el codo. Algo así te salvaría de un mata-leão).

En la segunda guerra mundial si un tanque poco blindado y con poco poder de penetración se enfrentaba a otro tanque demasiado blindado como para penetrarlo fácilmente la única esperanza del tanque más débil era romper el cañón, una oruga o el motor del tanque más fuerte para restarle capacidad de ataque o movilidad.

Puedes intentar pelear contra alguien físicamente superior intentando romper sus tejidos (preferentemente de alguna de sus extremidades) usando alguno de estos golpes de karate:

Pero recuerda que esto no ocurrirá de un solo golpe. Probablemente necesites varios golpes y/o apretones en una misma zona para dañarla considerablemente. Si haces esto en una extremidad del rival lograrás restarle fuerza y velocidad a esta.

Tutorial básico de katana

por
Miguel Ávila

ebook GRATUITO

Curso de Katana

-GUÍA DE ESTUDIO-

CÓMO ENTRENAR LA KATANA

Cuando te Encuentras Solo y sin Dojo cerca

MIGUEL ÁVILA

¿Así que quieres aprender la Katana tradicional?

¡Bienvenido!

Cuando se tiene un Dojo o maestro cerca, uno puede simplemente confiar en la instrucción del sensei respecto a los ejercicios, equipo necesario y rutinas para practicar, así como la constante corrección y ayuda.

Pero…

¿Cómo empezar cuando NO se tiene maestro o Dojo cerca?

Muchos se acercan a mí con esta dificultad para que les ayude a empezar este camino de forma correcta, y los principales retos o dificultades que me comparten son:

1. No tienen o no saben que equipo adquirir
2. No saben dónde obtener información confiable y de calidad
3. No tener un maestro cerca que los oriente.

Muchos desisten o renuncian a sus sueños simplemente porque "*hay muchas dificultades*" "*no está todo perfecto*".

¡Absurdo!

Este e-book pretende ser una **"guía de inicio rápido",** que elimine el pretexto de ***"es que no tengo Dojo o maestro cerca"*** y puedas empezar inmediatamente y con el pie derecho.

Y no, este ebook no es elegante o "*fancy*".

Mi intención es darte un **programa de entrenamiento** con los mismos primeros ejercicios que enseño a los alumnos principiantes para que **practiquen en casa**, entre clases o cuando no puedan asistir al Dojo.

Son sencillos y seguros, así que puedes aprenderlos rápidamente y no requieren mi supervisión constante.

Además, te señalo los **errores comunes** para que los evites en tu práctica diaria.

Y **NO se requiere comprar nada especial**. Cualquier palo servirá. En serio. Ya después, con tiempo y recursos, te podrás hacer de mejor equipo. **Que el no tener equipo profesional no sea excusa. No lo necesitas en esta etapa.**

¡Qué tal! Mi nombre es Miguel Ávila

He estado practicando las artes marciales tradicionales japonesas los últimos 15 años, y mi práctica me ha llevado a conocer y entrenar con grandes maestros de Japón y otras partes del mundo.

Los últimos años se los he dedicado a fundar en mi comunidad de Mexicali, México, un Dojo tradicional dónde preservar con mis alumnos estas antiguas disciplinas, entre ellas el ***Kenjutsu***, o arte clásico samurái de combate con katana.

Mi historia…

Debido a que no había maestros de katana cerca de mi ciudad (bueno, salvo dos charlatanes que sólo me hicieron perder mi tiempo), decidí que nada iba a impedirme lograr mi sueño de practicar esta maravillosa disciplina. Tuve que viajar constantemente (aun lo hago) para encontrar y entrenar con el mejor maestro que cumpliera mis expectativas y me inspirara a convertirme en mejor artista marcial.

Entrené con varios maestros antes de encontrar a mi Sensei, con quien he estado practicando desde el 2007. Viajar a su Dojo, entrenar en seminarios en diferentes ciudades, ir con mi Sensei a Japón a entrenar con su maestro, todo esto a lo largo de los años me llenó de experiencias que son más valiosas para mí que todo lo que sacrifiqué para lograrlo.

Por eso me identifico mucho con quienes se acercan a mí con sueños de aprender a usar la katana, y empezar el sendero del arte marcial del samurai de antaño, pero que no tienen maestro disponible.

¡Yo pasé exactamente por tu misma situación!

Por eso ahora deseo compartirles mis mejores consejos, tips y ejercicios que yo mismo emplee para superar esta dificultad y, con el tiempo convertirme yo mismo en maestro de *kenjutsu*.

El estudio de la katana me tomó *años* de dedicación al entrenamiento y aún me llevará una vida para perfeccionarlo.

¡Esto no debe desanimarte!

Quiero que te aproveches de las lecciones que yo aprendí con experiencias para que puedas así evitar los errores más comunes que cometen los principiantes.

En esta guía deseo compartirte información importante para que tomes una decisión más educada y des tus primeros pasos en la dirección correcta. ¡Es como un atajo que te adelantará *meses* en tu camino!

"¿Puedo aprender a usar la Katana, practicando por mi cuenta? ¿No es esto contrario a la tradición?"

Uno de los principales errores de los estudiantes de espada (y muchos maestros) es considerar que únicamente se puede entrenar en el Dojo. En realidad…

…la mayoría de mi entrenamiento lo realicé por **mi cuenta**, *fuera* del Dojo.

Desde luego que acudir a clases personales con mi sensei fue **vital** y es una parte muy importante de tu entrenamiento y práctica**, pero mi entrenamiento no acababa en la clase en el Dojo**. Debía continuar practicando por mi cuenta *fuera* del Dojo para realmente progresar. Al reunirme de nueva cuenta con mi sensei, podía corregir, aclarar dudas que hubieran surgido, y mejorar.

El Dojo y el maestro están para que aprendas e interiorices la enseñanza, **no para realizar una mera rutina de ejercicio**.

Yo soy sólo un ejemplo de maestros de *kenjutsu* (y hay muchos, MUCHOS, mejores que yo) que hemos aprendido y alcanzado nuestras metas de esta misma manera, así que estoy en la mejor posición para aconsejar al alumno que tiene que entrenar sin un maestro presente, e indicarle cómo empezar el camino de dominar la katana.

¿Y qué dice la tradición?

Primero, el entrenamiento "solo" o individual es **MUY tradicional**. En las escuelas tradicionales de Japón le llaman "***jishu keiko***". ¿Y qué significa esto?

Debido a la falta de maestros, incluso en Japón, o bien la falta de disponibilidad de tiempo, (muchos maestros sólo enseñan un día a la semana o los fines de semana), los alumnos entrenan con el maestro en una ocasión, donde reciben instrucción, correcciones, consejos, ejercicios, aclaran dudas etc. Y luego cada uno vuelve a sus hogares o ciudades de origen a continuar practicando lo aprendido por su cuenta, en lo que llega la siguiente oportunidad de practicar con el maestro.

Así funciona:

Primer paso: se aprende la información de forma **superficial**

Segundo paso: la repetición constante perfecciona e **interioriza** "parte" de esta información

Tercer paso: el sensei corrige, aclara dudas, guía, retroalimenta, da información adicional según vea conveniente etc.

Siguiente paso, el alumno *implementa* estas indicaciones y continúa su *jishu keiko* para perfeccionar e interiorizar otro poco más de la información.

Y así sucesivamente. Este es el camino, el sendero del guerrero. Practica constante y mejora continua.

Entrenar sólo, no significa hacerlo sin tener maestro.

Cuando digo que puedes aprender entrenando "solo" o fuera del Dojo, siempre es acompañado por *un sensei* que te oriente y corrija. Es ahí donde intervengo yo. 😊

Obvio, un practicante que entrena "por su cuenta" no tiene acceso a la misma asesoría que un alumno presencial, y no se puede progresar con sólo leer manuales o con videos tutoriales.

¿Pero sabes cuál es el secreto que los maestros no suelen admitir?...

Todos** los alumnos de katana, tanto los presentes en el dojo, como los que entrenan fuera de él, deben "memorizar" la información con **miles** de repeticiones **individuales** y practicar **fuera del Dojo

Y que conste: pasará mucho tiempo antes de que esta información pueda ser *interiorizada* y dominada.

Las primeras lecciones en cualquier curso tradicional de katana, consisten en **ejercicios y *drills*** que cada uno domina a su propio ritmo. El tiempo que toma aprender y dominar estos ejercicios depende en su mayoría de los atributos personales de cada estudiante, y el maestro poco puede hacer salvo motivar y orientar en caso de dudas.

El alumno se tardará en desarrollar la destreza y "memoria" muscular a su propio ritmo independientemente de que haga los ejercicios en su casa o en el Dojo.

Por eso no solo puedes, sino que **DEBES entrenar fuera del Dojo, diligentemente, por tu cuenta**.

El sensei te puede dar correcciones, tips y consejos, pero la mayor parte de tu entrenamiento y progreso depende de la repetición constante y esfuerzo que le dediques.

"Hay cosas que no se pueden transmitir a través de libros o videos"

¡Claro! … pero sólo revisa esta lista:

- ✓ **Suburi**
- ✓ **Condicionamiento**
- ✓ **Kamae**
- ✓ **Combinaciones**
- ✓ **Cortes fundamentales**
- ✓ **Iai No Kata**
- ✓ **Ashi Sabaki/Aruki Waza**
- ✘ Kata clásica con *uke*
- ✘ *Kumitachi*

Las primeras áreas de entrenamiento de la lista se practican de **forma individual, sin compañero de práctica**, y se espera que el alumno *continúe* practicándolas fuera de clase.

Las últimas dos, necesariamente ocupan un compañero para estudiar aplicaciones de los cortes en blancos correctos, *timing*, estrategia, etc. Estos son conceptos más avanzados, **no necesariamente algo primordial para los principiantes.**

Desde luego es muy importante la interacción con compañeros de práctica, sólo deseo mostrarte **todo el material que pudieras estar practicando y avanzando** por mientras llega el momento en que puedas presentarte a clase o a un taller.

¿Para qué esperar y empezar desde cero?

¿No es mejor llegar a clase con algunos fundamentos ya practicados?

Yo sigo entrenando con mi sensei, y no obstante que llevo años practicando e interiorizando conceptos, mi maestro siempre tiene algo *nuevo* que agregar a mi entendimiento de este arte.

Primero me corregía errores obvios…

…con el paso del tiempo esas correcciones se convirtieron en mejorar detalles…

…y años después en comprender aplicaciones y principios estratégicos dentro de la *misma* técnica que a pesar de haber practicad la *misma* maniobra **miles** de veces, ¡no había descubierto tal profundidad! … A veces me preguntaba,

"¿por qué rayos no me lo advirtió antes?".

Con el tiempo, y después de que me tocara instruir a mis propios alumnos, descubrí que simplemente **hay lecciones que *deben* enseñarse mucho después de los básicos**.

El alumno principiante tiene *mucho* que aprender en su postura y manejo de la katana como para distraerse en "detalles", ¡cuando aún está ocupado aprendiendo movimientos burdos! ¡No se diga de las aplicaciones y movimientos finos o estrategia detrás de la *kata!*

Y no hay forma de pasar a esas lecciones y detalles sin antes pasar por los movimientos burdos.

Resumiendo:

En tu entrenamiento habrá lecciones que sólo pueden ser transmitidas directamente por un sensei capaz, pero siendo sinceros, **estas lecciones realmente no se enseñan al inicio del entrenamiento y están fuera de la comprensión de muchos principiantes**.

Esas lecciones vienen **después** y es una carga innecesaria para el nuevo alumno y no es algo con lo que se deba *abrumar* a los principiantes… ni mucho menos que deba **impedirles ponerse a *entrenar ahora* mismo, aunque sea en su casa.**

Así que, **sin pretextos ni excusas, ¡empieza a practicar hoy mismo!**

NO PRETEXTOS

Las técnicas y ejercicios comprendidos en esta guía son lo suficientemente sencillos para que cualquier principiante y sin experiencia previa pueda empezar a practicar hoy mismo.

El equipo es mínimo, fácil de conseguir, y posiblemente ya tengas algo a la mano. Estos ejercicios puedes practicarlos por tu cuenta, y te prepararán para tu inicio en este camino marcial.

El Equipo Necesario para Empezar

Adquiere el equipo adecuado a tú nivel.

Uno de los primeros obstáculos del aspirante a estudiar kenjutsu, es que el equipo puede ser muy costoso. No cometas el error de querer comprar todo y de la mejor calidad en un principio. Prueba primero con lo más básico y modesto, y conforme vayas tomando gusto por el entrenamiento podrás invertir más en él.

Claro que mientras más y mejores instrumentos de práctica estén a tu alcance, tu experiencia en este camino será más gratificante. Sólo recuerda que no es necesario adquirir todo el equipo al principio.

Para empezar, es suficiente contar con un ***Bokken*** o *Bokuto*, que es una réplica en madera de la katana. En esta primera etapa de tu entrenamiento es mucho más sabio invertir en entrenamiento e instrucción, como lo son las clases, talleres o seminarios, así como en material didáctico como manuales y cursos.

El *bokken* pueden ser de diferentes maderas, aunque se favorecen las que de grano compacto que tengan peso suficiente y resistan considerablemente los impactos. Las más comunes y tradicionales son el **roble** y la **encina**.

Al principio, como no realizarás "contacto" con otras armas de entrenamiento, no es necesario invertir mucho en un *bokuto* de buena calidad. Conforme avances en el entrenamiento querrás uno que resista un entrenamiento más intenso y el constante impacto con otras armas.

En resumen, no seas el alumno que se compra el bokken más caro

¡y luego no tiene dinero para las clases!

Indumentaria

Con respecto al uniforme, claro que no es necesario comprar un *keikogi* tradicional, basta usar ropa cómoda o deportiva, como la que usarías para cualquier otra actividad física que te permita moverte con facilidad.

Si eres practicante de algún arte marcial, puedes usar tu uniforme regular. El entrenar descalzo o con calzado deportivo es opcional y claro que depende de la superficie donde se practica.

Las técnicas de esta guía pueden ser usadas con cualquier tipo de bokken, ya que no implican contacto. Incluso, si aún no tienes bokken, un palo de escoba, tubo de pvc, mango de herramienta o cualquier objeto similar puede sustituir al bokken en lo que adquieres. ***Lo importante es no detener tu práctica por este pretexto.***

SECCIÓN TÉCNICA

Cómo tomar la katana

Invariablemente la forma de tomar la espada japonesa es con la derecha arriba cerca del *tsuba* (guarda) y la izquierda abajo en el extremo del *tsuka* (empuñadura). Aplica también a los zurdos.

El principal error es querer tomar el arma con demasiada fuerza y manejarla como si fuera un mazo. La katana es un instrumento que asemeja más a un gran bisturí por lo que su manejo debe ser con precisión y gracia.

En la ilustración, puedes ver que el agarre es diagonal respecto a la palma de tu mano, y no perpendicular. Hay un espacio entre el *tsuba* y tu puño. La izquierda repite lo mismo, con todos los dedos rodeando el *tsuka*. Una práctica común influenciada por el *kendo* es dejar el meñique izquierdo debajo de la empuñadura. Esto tiene mucho sentido para los movimientos rápidos del *kendo* y el empleo de *kote*, (las manoplas protectoras que se usan en esa disciplina), pero que no se traduce correctamente al tomar un bokken o katana donde quieres todos los dedos involucrados en imprimir fuerza al corte.

Cuida dejar el mayor espacio posible entre tus puños. Las katana modernas no permiten mucho espacio por lo que hay que tener cuidado en no juntar las manos. En el pasado, el *tsuka* de las espadas del samurái eran más largas para permitir mejor manejo de las largas y pesadas *tachi* del campo de batalla, pero que cayó en desuso con la venida de la katana moderna y las restricciones en su longitud.

El agarre debe ser relajado, similar a si estuvieras sosteniendo unos huevos de codorniz y no deseas romperlos. Únicamente al realizar tu corte, antes del "impacto", las manos aprietan el *tsuka* hacia dentro, en una acción simultánea que asemeja a la acción de exprimir una toalla, y se denomina *tenouchi*. Esto permite controlar los desvíos laterales del arma al cortar y permite una línea de corte recta. Al cortar observa tu agarre y ve que el nudillo del dedo índice esté encima del *tsuka*, y no la piel entre tu pulgar e índice. De esta manera toda la palma de tu mano la que soporta al corte.

VIDEO: Cómo tomar la Katana: https://youtu.be/aULeL4s9seY

Cómo calentar antes de la práctica

El Kenjutsu en su aspecto físico, puede ser muy demandante en el cuerpo. Es crítico que cada práctica empiece con una sesión de estiramientos y calentamiento previo que prepare al cuerpo para el ejercicio riguroso. Esto te permitirá reducir por mucho el número de lesiones inherentes al entrenamiento serio.

Típicamente puedes seguir cualquier rutina de estiramientos y calentamiento apropiados a cualquier deporte. Pon especial atención a las rodillas, muñecas, codos, hombros y cuello.

Tómate tu tiempo y no te apresures para pasar pronto a la práctica. Se trata de poder practicar kenjutsu por muchos años por lo que hay que cuidar a nuestro cuerpo.

No te excedas en el ejercicio, pues el tiempo que se requiere para reponerse de una lesión por sobreentrenar, te retrasaría más que el tomar las cosas con moderación. A veces el entusiasmo por entrenar puede ser un enemigo oculto si no ponemos atención.

Ejercicios y Técnicas de Condicionamiento

Una de las preguntas más frecuentes que recibo es "*qué ejercicios de acondicionamiento físico puedo realizar en mi casa para mejorar*". Sin embargo, **es un error enfocarse demasiado en la condición física o atlética en este momento**. Los principiantes deben enfocar la mayoría de su esfuerzo y atención en desarrollar técnica y fundamentos sólidos.

Por esto, es crítico que, como principiante, y más si entrenas por tu cuenta, es ser adepto a la práctica del *suburi*. Suburi, se refiere a los ejercicios de cortes al aire, por lo general con un *suburito* (bokken más pesado).

Suele caracterizarse por sus movimientos grandes y a veces exagerados, ya que la intención es desarrollar fuerza, condición y resistencia cardiovascular, así como aprender a usar el musculo de manera eficiente, mientras mantienes líneas de corte correctas y balance.

Debo advertir que una sesión de entrenamiento **debe predominar el desarrollo de técnica fundamental**, por lo que no debe usarse el *suburito* en toda la sesión, ni hacer

suburi intenso en cada práctica. *Suburito* limita mucho el número de repeticiones que puedes realizar, y en esta primera etapa de tu entrenamiento lo que necesitas son **muchas repeticiones para aprender la técnica, mecánica y forma correctas** de los movimientos.

A continuación, describiré *algunos* de los métodos más comunes de *suburi*. Estos ejercicios debes realizarlos por tu cuenta aún cuando no asistas a clases de *kenjutsu*. Recuerda enfocar tu práctica de *suburi* en la técnica del corte y movimiento, la condición física viene después por sí misma.

Pueden realizarse un método de *suburi* a la vez o incluir varios en una sesión:

Ejercicio 1: Suburi Nivel 1

Toma el bokken con las dos manos, manteniendo el puño derecho arriba del izquierdo y con una distancia de un puño entre ellos.

Desde un *parado neutral*, lleva el bokken hasta tu espalda asegurándote de que quede en medio de ella. No lleves los puños detrás de la cabeza.

Corta hacia adelante (no hacia arriba) como lanzando con una caña de pescar haciendo un arco justo frente a ti y detén la punta a la altura de tus rodillas.

Asegúrate de que el arma pase directamente frente a tu nariz y no dejes que caiga a un lado de la cabeza.

Jala con la izquierda y usa la mano derecha sólo para orientar el corte.

Mantén el movimiento relajado, hombros sueltos y no dejes que la espalda se incline hacia delante con la inercia.

Ejercicio 2: Suburi Nivel 2

Carga el bokken sobre tu cabeza en un ángulo de 45°, cuida que no caiga hacia atrás de forma horizontal antes de cortar.

Corta directamente enfrente a ti, jalando con el puño izquierdo y dirigiendo con el derecho.

Lleva el arma hasta una posición horizontal y no dejes que la inercia baje la punta hasta el suelo.

Dobla las rodillas sobre tus pies, asegurándote que estén girados 45° hacia afuera. (no directamente al frente y mucho menos hacia adentro). Esto se hace en sincronización con tu corte.

No dejes que la espalda se incline hacia enfrente y mantenla recta y vertical:

Ejercicio 3: Karatakewari (avanzando)

Desde la posición superior del ejercicio anterior *Suburi Nivel 2*

1. Corta verticalmente bajando la katana directamente frente a tu nariz, (sin dejar que pase a un costado de la cabeza).

2. Mientras baja la katana, jala con tu mano izquierda y empuja con tu derecha, sacudiendo la punta del arma hacia enfrente, en un movimiento que asemeja lanzar con una caña de pescar.

3. Detén la punta del arma a la altura de los ojos o garganta apretando el *tsuka* (empuñadura) en el momento de "impacto".

4. Simultáneamente, avanza con la pierna derecha con el corte, procurando que la rodilla se flexione sobre el pie. **El pie debe apuntar directamente al frente**, siguiendo la misma línea que el corte. El pie trasero no debe deslizarse hacia enfrente sino debe permanecer haciendo contacto sólidamente en el suelo todo el tiempo.

Principales Errores que debes evitar:

Error Común #1. En este sistema, no bajes la punta hasta abajo, lo que te desprotege y ofrece al oponente un blanco fácil. Detén la punta a la altura de tus ojos o garganta.

Cuando el blanco es *kote*, (las muñecas) la punta puede quedar a la altura de vientre, casi horizontal.

Error común #2. Tu puño izquierdo no debe quedar tocando tu antebrazo al final del corte.

Error común #3 Inclinarse hacia delante. Debes mantener la espalda recta y vertical

Error común #4. consiste en terminar tu corte con los pies desalineados con el corte. Es un riesgo a la salud de tus rodillas que debe evitarse a toda costa. Además, este vicio impide que la fuerza del corte se imprima correctamente hacia adelante y resta movilidad y velocidad de reacción.

Ejemplo del error: En la foto puedes notar que el pie está *girado* hacia adentro, desalineado con el corte.

Ejercicio 4: *Happo Giri*

Este ejercicio se concentra en trabajar las trayectorias de los **ocho cortes universales**. El primero de ellos es el corte vertical que ya cubrimos.

La diferencia en este ejercicio es que definitivamente no quieres usar un *suburito* ya que debes estar concentrado en la ejecución correcta del corte, y no tanto el desarrollo muscular o cardiovascular (aunque definitivamente es un excelente calentamiento mientras aumentan los "*sets*").

Te recomiendo usar el mismo "progreso" que usaste para el corte vertical *karatakewari.*

Primero (**progreso 1**) practica en un parado natural, concentrándote en la **trayectoria**, con movimientos grandes y exagerados.

Seguido, (**progreso 2**) entrena con las rodillas flexionadas, controlando el arma y deteniendo la punta frente al adversario.

Tercer paso, una vez que te sientas cómodo, es practicar el corte "avanzando" (**progreso 3**).

Usa el anterior progreso de ejercicios 1-3 para **cada** corte. Sólo practica un corte y un ejercicio por sesión al inicio. Es preferible aumentar el número de repeticiones, (hasta 50) y realizar el ejercicio despacio, antes de aumentar la variedad de ejercicios.

Orden de los ocho cortes:

1er Corte: ***Kiri Oroshi***. Vertical hasta la garganta

2do Corte: ***Do Giri***. Horizontal de cadera a cadera, izquierda a derecha

3er Corte: ***Do Giri***, invierte el movimiento anterior, de derecha a izquierda

4to Corte: *Do uke* (carga defensiva) y ***Kesa Giri***, diagonal de hombro a cadera

5to Corte: Repite la carga y corte anterior del otro lado

6to Corte: ***Kiri Age***, desde el final del corte 5to, invierte la dirección cortando de cadera a hombro

7mo Corte. Repite ***Kiri Age*** del otro lado

8vo. Corte. ***Tsuki***, una estocada directamente frente a tu garganta

- ✓ Empieza más bien despacio, y dale a cada corte su tiempo.
- ✓ Empieza con un parado *neutral* y progresa a doblar las rodillas con cada corte como en el ejemplo. Los pies apuntan en ángulos de 45° hacia afuera.
- ✓ **Siguiente Nivel es realizar cada corte avanzando**

Recomendaciones finales.

Considera que una sesión de suburi puede ser como acondicionamiento o calentamiento. Entrena adecuadamente según el propósito.

En cuanto al número de repeticiones, dependerá de tu condición física personal, peso del bokken; si la sesión de suburi se realiza como ejercicio independiente o como calentamiento previo a la práctica de *kata*.

Usa buen juicio y experimenta. Como un lineamiento inicial, **empieza con 30 repeticiones de cualquiera de los métodos explicados, o 10 de cada uno**. Incrementa 10 repeticiones cada que te sientas cómodo.

Recuerda que en esta etapa lo que importa son las **repeticiones**, no la velocidad o fuerza, ni la "variedad de técnicas"

MASTER TIP: *Entrena en otros deportes, de preferencia que no tengan relación con las artes marciales y/o que trabaje con movimientos y grupos musculares diferentes al kenjutsu. Natación, ciclismo, pesas, etc., favorecen un desarrollo equilibrado del cuerpo y mantiene las articulaciones sanas, asegurando poder permanecer activos en lo que más nos gusta por más años.*

Mientras practicas los cortes usa una referencia visual en la pared o algo similar para practicar la trayectoria correcta de los cortes:

- Usa un espejo
- Dibuja o pega cinta adhesiva en una pared un signo de "+" que cubra el largo de tu cabeza al pecho y el ancho de tus hombros, y una "X" del largo de tu hombro a cadera. Representan las líneas de los cortes fundamentales y úsalos de guía.
- Usa una línea vertical en la pared, el parco de una puerta o ventana, etc. Y úsala de guía para trabajar el corte vertical y suburi.
- Cuida que tus trayectorias sean definidas y sin desvíos, según las indicaciones de cada corte y ejercicio.
- Grábate en video practicando de frente y de lado y busca errores claves

No te preocupes por hacerlo perfecto, sólo ve corrigiendo una cosa a la vez.

¡Esto toma tiempo!

No dejes pasar un día sin practicar, aunque sea 10 minutos

PROGRAMA DE ENTRENAMIENTO

Etapa 1

Suburi Nivel 1 30 repeticiones

*Practica de 3 a 5 veces por semana, hasta que puedas realizar **50** repeticiones cómodamente.*

Etapa 2

Calentamiento: **Suburi Nivel 1** 30 repeticiones

Lección: **Suburi Nivel 2** 20 repeticiones

*Practica de 3 a 5 veces por semana, hasta que puedas realizar **50** repeticiones cómodamente.*

Etapa 3

Calentamiento: **Suburi Nivel 2** 20 repeticiones

Lección: Karatakewari Avanzando 20 repeticiones

*Practica de 3 a 5 veces por semana, hasta que puedas realizar **30** repeticiones cómodamente.*

Etapa 4

Calentamiento: Calentamiento: **Suburi Nivel 2** 50 repeticiones

Lección: **corte: Do-giri** (progreso 1) 30 repeticiones por lado

Practica de 3 a 5 veces por semana. Empieza la primera semana con el "progreso 1", la segunda semana con "progreso 2" y tercera semana con "progreso 3" haciendo cada corte avanzando.

Etapa 5

Calentamiento: Calentamiento: **Suburi Nivel 2** 50 repeticiones

Lección: **corte: Kesa Giri** (progreso 1) 30 repeticiones por lado

Practica de 3 a 5 veces por semana. Empieza la primera semana con el "progreso 1", la segunda semana con "progreso 2" y tercera semana con "progreso 3" haciendo cada corte avanzando.

Etapa 6

Calentamiento: Calentamiento: **Suburi Nivel 2** 50 repeticiones

Lección: **corte: Kiri age** (progreso 1) 30 repeticiones por lado

Practica de 3 a 5 veces por semana. Empieza la primera semana con el "progreso 1", la segunda semana con "progreso 2" y tercera semana con "progreso 3" haciendo cada corte avanzando.

Etapa 7

Calentamiento: Calentamiento: **Suburi Nivel 2** 50 repeticiones

Lección: **corte: Tsuki** (progreso 1) 30 repeticiones

Practica de 3 a 5 veces por semana. Empieza la primera semana con el "progreso 1", la segunda semana con "progreso 2" y tercera semana con "progreso 3" haciendo cada corte avanzando.

Etapa 8

Calentamiento: Calentamiento: **Suburi Nivel 2** 50 repeticiones

Lección: **Happo-giri** (progreso 1) en secuencia, 10 repeticiones

Practica de 3 a 5 veces por semana. Empieza la primera semana con el "progreso 1", la segunda semana con "progreso 2" y tercera semana con "progreso 3" haciendo cada corte avanzando.

BONUS:

CHECKLIST DE AUTOEVALUACIÓN

Grábate en video practicando los ejercicios Suburi y Kiri oroshi y observa lo siguiente:

- ☐ Rodillas doblan sobre el pie y no hacia adentro
- ☐ Espalda se mantiene recta
- ☐ Hombros están relajados
- ☐ No cae hacia atrás el arma antes de iniciar el corte
- ☐ Trayectoria frente a la nariz
- ☐ La punta del arma no se inclina hacia abajo al final del corte
- ☐ Hay espacio entre antebrazos
- ☐ Brazos levemente flexionados, pero extendidos
- ☐ Codos no levantados

Observaciones y áreas de mejora:

- Corrige un aspecto a la vez y haz tu mejor esfuerzo en la próxima autoevaluación.
- Realiza esta prueba cada tres a cinco sesiones.
- Imprime esta página cuantas veces necesites o reproduce este *checklist* para que lo tengas a la mano y hagas anotaciones.

Conclusión

Es mi intención con esta guía eliminar las principales objeciones y dificultades para empezar a entrenar inmediatamente, en lugar de tener que lamentarse de no tener maestro o Dojo cerca, o esperar a que se den las condiciones idóneas para empezar a practicar.

Eso no existe, no para los guerreros. Los artistas marciales trabajamos y construimos nuestras condiciones, nuestra realidad, no *esperamos* que se manifiesten mágicamente.

Esta guía también es una "prueba" …

De que SÍ puedes y debes entrenar fuera del Dojo.

De que SÍ puedes progresar bastante, y con un poco de ayuda de mi parte, aprender el arte de la katana tradicional.

También probará si tienes la disciplina y constancia para practicar.

¿Y si fallas? **¡Todos lo hacemos**! Redobla esfuerzos y vuelve a intentar.

Así lo hicimos todos.

Pero con cada intento, **hazlo mejor… se más constante… avanza un poco más…**

Y si descubres que realmente no deseas entrenar, esta guía te ayudará a darte cuenta *antes* de invertir más tiempo y recursos.

Esta guía es gratuita para ti, aprovéchala y no dejes de practicar. A cambio, sólo te pido que me dejes continuar ayudándote y pasándote las guías de estudio y apuntes que entrego a mis alumnos. Sé que los encontrarás muy útiles en tu práctica.

Es mi deseo poder seguir brindándote asesoría personal y retroalimentación, y te aproveches de mis 15 años que tengo en este arte de la katana.

Conozco muy bien los retos y dificultades que significa tratar de aprender y entrenar por cuenta propia y puedo compartirte cómo superé estos retos hasta volverme instructor de kenjutsu.

Puedo ayudarte para que progreses en este camino.

Quizá antes de que te des cuenta tú mismo te volverás maestro

Si alguien te pasó esta guía, puedes descargar la versión más actualizada en **cursodekatana.com**

¡Suerte, y mantén tu entrenamiento honesto y seguro!

Miguel Ávila

/Cursodekatana